Lelé’s Capoeira Blog

About this blog {Menuitem}
Music {Menuitem}
Music {Menuitem} Berimbau Toques
Music {Menuitem} Capoeira Songs Playlists
Music {Menuitem} My Musical Journey
Music {Menuitem} Atabaque Toques
Resources {Menuitem} Capoeira Reading List
Resources {Menuitem} How to paint a berimbau
Resources {Menuitem} How to fix a fractured a berimbau
Resources {Menuitem}Twelve Covid-19 Capoeira Sequences
Resources {Menuitem} What I know about YouTube Fitness Videos
Resources {Menuitem} What I know about Yoga
Videos {Menuitem}
Blog posts in reverse chronological order
Mojubá 25 Years teaching in London
New Roland HP704 Digital Piano!!!!
Chico Buarque de Hollanda Compilation
COVID-19
Music Class with Mestre Môa do Katendê
Môa do Katendê’s murder
MAIOR É DEUS, GRANDE É JOÃO!
Mestre Jogo De Dentro
Silvio Acarajé – A Saga do Urucungo
Silvio Acarajé – Capoeira Primitiva
Mestre Bimba’s album – Curso De Capoeira Regional
Music Class with Mestre João Grande
Mestre Cobrinha Verde
Mestre Traira’s album – Capoeira da Bahia
Mestre Roxinho visits Mojubá
capoeira angola MESTRE PASTINHA e sua academia
13th of November 2015 – Mestre Pastinha’s in Memoriam
A negregada instituição - translation
Toque de Amazonas
Toque Idalina
Toque e Jogo Samango/Saramango
Mestre Toni Vargas
Toque de Angolinha and Mestre Waldemar
Toque de Iúna
Toque de Cavalaria
Toque De Santa Maria/Apanha a laranja
Capoeira documentary with Mestre Acordeon
Toque de samba de roda
Capoeira song compendium
Mestre Ousado Workshop at DDL

About this blog {Menuitem}

https://lelecapoeira.com/ Lelé's Capoeira Blog

This Blog is mostly about capoeira: music and training. I'm a student of the art and I keep a record of some of what we learn in classes/workshops, as I see them as important records of Capoeira teaching. I also explore my various injuries and share anything interesting I find related to Capoeira/Brazilian history and culture.

My childhood nickname is Lelé. Which is just an affectionate, typical shortening of my full name. My friends and family in Brazil call me that and whenever I hear it's like the child in me is being called to come out and play.

I first started Capoeira in 1987, when I was 16, in Brasilia. I only trained for a couple of months and then had to move to Rio with my aunt/uncle. I couldn't find anywhere nearby to train, so I had to stop. I moved to London in 1989 and, serendipitously, found a group near where I lived, in Islington. I trained for nearly a year in 1990/1991. I stopped when the teacher, Robinson from Muzenza, left the UK. The only other group I knew of in London back then was too expensive for me - I wasn't earning much and I was studying. So I stopped, but I never forgot about Capoeira.

Fast forward to twenty years later and I started training again. February 2011, DDL in Streatham. This was unintentional, I thought I was too old to do Capoeira and I was just looking for a local place where my son could learn Capoeira. Mestre Guimba convinced me to give it a go myself and that I wasn't too old (I was 39 years old). I have been training regularly since then.

From May 2014 I've been privileged and honoured to train with Mestre Poncianinho's Mojuba group in London.

It's never too late to start learning Capoeira. I spent years not going back because I thought I was too old and that was foolish of me. All I wanted was to train again. Capoeira never left my heart since I first met her when I was a teenage girl.

Thank you for taking the time to read. Here are two Brazilian music mixes I made. Enjoy!
https://www.mixcloud.com/lelelondon/brasil-mix/
https://e.pcloud.link/publink/show?code=XZrgRhZDEwPhDTPX0SnCvDDdVaV6yN1glMX

My original songs... I started writing songs at the end of 2023.

One of my favourite songs on the guitar, played by me… [Is there anybody out there, Pink Floyd]
https://w.soundcloud.com/player/?url=https%3A//api.soundcloud.com/tracks/866532418

25 May 2022 - Mestre Poncianinho & Lelé game
https://youtu.be/QlNYFupYjak

Videos of some of my games/training/music over the years on YouTube:
https://www.youtube.com/playlist?list=PLLtjjEEbz2qZ-RsW_V7PIMfHNtpU4yMvq

Music {Menuitem}

Capoeira Music → Capoeira Music Document (with songs from this post)

Music is what makes Capoeira unique and rich. Without music Capoeira has no soul, history or meaning…

There are thousands of Capoeira songs and resources out there, below is a set of songs we sing regularly or have sang in the past (and songs that I like).

14 Oct 2017: Music class with Mestre João Grande and Music class with Mestre Môa do Katendê

Capoeira Songs Playlists

YouTube Capoeira albums
https://www.youtube.com/playlist?list=PLLtjjEEbz2qZtYPml5sCK1MWpdjndo5Mr
All of Lelé Blog's songs in one document

Sources + Good music sites:
Capoeira Song Compendium created by Agogô: www.agogo.nl
Mestre Maxwell's Coletânea de cantos de Capoeira
Ladainhas, Quadras and Corridos – The Different Types of Songs in Capoeira

Music {Menuitem} Berimbau Toques

July 23, 2023 by Lelé
First Published 03 July 2014
Last Modified May 2025

Berimbau Toques

The best known Capoeira toques are Angola, São Bento Pequeno and São Bento Grande. Here I go through those and various others that I have learned. The notation is explained here. For further explanations of specific toques, follow the links provided.

*** Angola**
tsh#tsh# dom dim

Some Variations/Repiques:
1) tsh#tsh# dom tsh#tsh# dim tsh#tsh# dom dim
2) tsh#tsh# dom dimdomdim tsh#tsh# dom dim
3) tsh#tsh# dom dimdomdimdomdimdom dim
4) tsh#tsh# dom dim dim dim dom dim
5) tsh#tsh# domdom dimdim dom dim
6) tsh#tsh# dom x4 (OR domtss#)* dim dom dim – Do the dom + or – times
7) tsh#tsh# dom x6 (OR domtss#) dim – Do the dom + or – times
8) tsh#tsh#dom tsh#domdom tsh#dom tsh#domdom tsh#dom tsh#domdom tsh#domdim
9) tsh#tsh# dom dim dimdomdim domdimdomdim
10) tsh#tsh#dim tsh#tsh#dom tsh#tsh#dimdom tsh#tsh#dim tsh#tsh#dom#domdomdom dim dom
* With practice you will learn that dom can be played as OR domtss# in many cases, whereas in others it just doesn't work. I've shown it above in 6) and 7) but it can also be done in other places. domtss# = hit dom, then move cabaça to belly and touch arame with pedra (without hitting arame with baqueta)
https://www.youtube.com/watch?v=Rt1HZ_ZhpGY

* **Angola Tradicional**
tsh#tsh# domtss# domtss# dimdimdimdim dom dim

Variations/Repiques:
1) tsh#tsh#dom dimdomdim dom dom dim
2) tsh#tsh#dom tsh#domdim dom dom dim
3) tsh#tsh#dom tsh#domdom tsh#domdim
https://youtu.be/33CyGKalyPs

* **Angola corrida**
tsh#domdim

Variations/Repiques:
1) tsh#domdimdomdimdomdim
2) tsh#domdomdomdomdomdim

* **Angolinha** – Mestre Waldemar
domtss# domtss# domtss# dom dom
Angolinha – Mestre Gato Preto (aka São Bento Pequeno)
tsh#tsh# domtss# domtss# dim

* **São Bento Pequeno** – tsh#tsh# dim dom
tsh#tsh# dim dom

Some Variations/Repiques:
1) tsh#tsh# dim tsh#tsh# dom tsh#tsh# dim dom(dom)
2) tsh#tsh# dim domdimdom tsh#tsh# dim dom

3) tsh#tsh# dim domdimdomdimdomdim dom
4) tsh#tsh# dim dom(OR domtss#) x3* dim dom(dom) – *Do the dom + or – times
5) tsh#tsh# dim dim dom dom dim dom(dom)
6) tsh#tsh# dimdimdimdim dom dim dom
7) tsh#tsh# dim x6 dom – Do the dim + or – times
8) tsh#tsh#dim domdom dimdomdim dom(dom)

* **São Bento Grande**
tsh#tsh# dim dom dom
a) tsh#tsh# dim dom dom
b) tsh#tsh# dim dim dom
c)(Mestre Bimba) tsh#tsh# domdim tsh#tsh# dom dom dim

Some Variations/Repiques:
1) tsh#tsh# dim domtss dom dim dom dom
2) tsh#tsh# domdomdomdom dim dom dom
3) tsh#tsh# dimdomdimdom dim dom dom
4) tsh#tsh# dim dom (OR domtss#) x3 dim dom dom – Do the dim + or – times
6) tsh#tsh#dim tsh#tsh#dom tsh#tsh#dimdomdom
7) tsh#tsh# dim dom #domdomdom dim dom dom dom dim dom dom
8) tsh#tsh#dim tsh#tsh#dom# domdomdom dim dom dom
9) tsh#tsh#domdomdimdom domdomdomdomdimdomdom

General variation to practice: dom tss domdom tss dom dom tss

* **Jogo de dentro**
tsh#tsh# dim dom dim
Close and tight game, circling around the opponent. Opponents stay low and close to each other.

Variations/Repiques:
1) tsh#tsh# dim dom dim x2 tsh#tsh# dimdom domdomdomdomdomdim
2) tsh#tsh# dim dom dim x2 tsh#tsh# dimdomdim domdimdomdim
3) tsh#dim tsh#dim tsh#tsh#dimdomdim (from Mestre Traira's album)
4) tsh#tsh# dim dom dim domdomdimdomdomdim
5) tsh#tsh# dim dom dim tsh#domtsh#dimtsh#domtsh#dimdomdim
https://youtu.be/phzcEU_-Evs

* Miudinho – Mestre Suassuna
tsh#tsh# dim tsh# dim (basic)
tsh#tsh# dim dom dim (variation)

* **Amazonas**
Go to Amazonas – Mestre Bimba for more details.
A toque to welcome visiting mestres
tsh#tsh# dom tsh# dom dim tsh#tsh# dom dom dim x2
tsh#tsh# dom dimdomdimdom dim dom dom
dimdimdimdim domdomdomdom dimdimdimdim domdomdomdom
dim dom dim dom dom dim

General variation to practice: dom tss domdom tss dom dom tss

* **Banguela**
Go to Banguela – Mestre Bimba for more details.
tsh#tsh# dom dim dim
tsh#tsh# domdimdomdimdom (tsh#tsh#) dom dimdim

tsh#tsh# dom dom dom dom dom dimdim
tsh#tsh# dom domdomdom domdomdom dimdim
tsh#tsh# dom dimdimdim dom dimdim
https://www.youtube.com/watch?v=_Ut0NCthq8c

* **Cavalaria**
Cavalaria – Mestre Bimba
tsh#tsh#dom tsh#tsh#dom tsh#tsh#domdimdom x2
tsh#tsh# dom# dom dom dom dom dom domdimdom
tsh#tsh# dom# dom dom dom domdimdom
https://www.youtube.com/watch?v=IyXR880eJ-4
Cavalaria – Angola
tsh#(tsh#)domtsh#(tsh#)domtsh#(tsh#)dom (tsh#domdomdomdom)…
https://youtu.be/5hJsMsawEFw

* **Idalina**
Go to Idalina – Mestre Bimba for more details.
tsh#tsh# dom dom dim dom dom tsh#dim

Variations/Repiques:
1) tsh#tsh# dom dom dim dom dom dimdim
2) tsh#tsh# dom dom dim dom dom dimdomdim
3) tsh#tsh# domdomdom dim domdom dimdomdim

* **Iúna**
Go to Toque de Iúna for more details.
Regional (Mestre Bimba)
1st part : domtss# tsh#tsh# dim# * dim# x2 – * move pedra away from arame between the dim#
2nd part : dom#dom#domdom domtss# domtss# tsh#tsh# dim# * dim# – start with cabaça on belly then gradually move away for open doms

Angola
1st part: domtss# domtss# domtss# domtss# domtss# tsh#tsh#dim + shake chocalho
2nd part: #domdomdomdomdomdom tsh#tsh#dim + shake chocalho

* **Santa Maria**
Santa Maria – Mestre Bimba (Regional)
tsh#tsh# dom dom dom dom dom dimdomdim
tsh#tsh# domdimdomdim
tsh#tsh# domdimdomdimdomdimdom dimdomdim
Variations/Repiques:
1) tsh#tsh# domdomdomdomdomdomdom dom dimdomdim
2) tsh#tsh# domtss domtss domtss domtss dom dimdomdim
Mestre Bimba's album, to practice regional toques.
* Santa Maria (Angola)
tsh#tsh# dom dom dom dom tsh#tsh# dom dim dom dim
tsh#tsh# dim dim dim dim tsh#tsh# dim dom dim dom

Similar to Apanha a laranja in Angola, game to pick objects off the floor with mouth.
tsh#tsh# dom dom dom dom tsh#tsh# dom dom dom dim
tsh#tsh# dim dim dim dim tsh#tsh# dim dim dim dom

* **Samango**
Go to Samango – Mestre Canjiquinha for more details.
Toque for lateral, dynamic game, created by Mestre Canjiquinha.

tsh#dom tsh#dom tsh#dom tsh#domdomdomdom tsh#domdomdomdomdomdomdomdom

* **Muzenza**
Go to Muzenza – Mestre Canjiquinha for more details.
tsh#tsh#dom tsh#dom dom
tsh#tsh#dom domdim dom dom

* **Barravento**
Go to Barravento for more details.
tsh#dom#tsh#dom#tsh# dom#domdomdom (repique, add domx6)
tsh#domtssdomtssdomtss tsh#domdom

* **Ijexá**
Mestre Gato Preto
tsh#tsh#dim dom tsh#tsh#dim domdom

* **Abaré**
Go to Abaré – Mestre Poncianinho for more details.
tsh#tsh#dom tsh#tsh# dom dom
tsh#tsh#dom tsh#tsh#dom dim
tsh#tsh#dim tsh#tsh# dim dim
tsh#tsh#dim tsh#tsh# dim dom

* **Floreio**
Mestre Poncianinho
tsh#domdomdom tsh#domdomdom tsh#domdom
https://www.youtube.com/watch?v=6uUnPKLt80I

* **Samba De Roda de Angola**
Go to Samba De Roda de Angola for more details.
tsh#tsh#dom tsh#tsh#dom tsh#tsh# domdomdomdom

Variations/Repiques:
1) tsh#tsh#dim tsh#tsh#dim tsh#tsh#dim dimdimdim
2) tsh#tsh#domdomdomdom domdomdom domdomdomdom domdomdom

* **Luana**
intro domdimdom dimdomdim
(tsh#)domdim dom dom dom dom x2
(tsh#)domdim dim dim dim dim x2
tsh#domdim
domdomdomdomdom domdomdom tsh#domdim x2
dimdimdimdimdim dimdimdim tsh#domdim x2
Recorded December, 2017 in homage to my granddaughter.

Some toques here (Recorded in 2015)
https://www.youtube.com/watch?v=FfgSjZwT27c

Album on Soundcloud
https://soundcloud.com/leticia-tootington/sets/berimbau-practice-toques
==========
Berimbau Notation
# – Cabaça is touching the belly.
dom = nota solta (loose note), berimbau away, dobrão doesn't touch wire (arame) when baqueta hits it.
dom# = as above, berimbau close.

dim = nota presa (tight note), berimbau away, dobrão touches wire firmly when baqueta hits wire.
dim# = as above but berimbau close.
tsh = as below but berimbau is away.
tsh# = nota média (medium note), berimbau close, dobrão touches wire loosely when baqueta touches wire. The distinctive ‘chiado’ sound.
tss = meia nota (half note), dobrão just touches wire, commonly after a nota solta. Baqueta does not hit the wire.
tss# = as above but berimbau is touching the body.
tic – hit cabaça with baqueta.

There are various notations for berimbau toques, for example:

https://en.wikipedia.org/wiki/Capoeira_toques

Music {Menuitem} Capoeira Songs Playlists

→ Capoeira Music Document (with songs from this post)

First Published 10 September 2018
Last Updated 22 March 2026

Songs grouped by theme, to help me remember them!!! Some of the songs intersect different themes.
More songs…

Start of Roda
A roda já vai começar
José e Maria – Mestre Poncianinho
Ai Ai Aidê

Sand & Water playlist
Na beira do mar
Beira mar iôiô Beira mar iáiá
Eu não vou no mar – Mestre Zé Baiano
Sobrado de mamãe é debaixo d'água – Mestre Marrom
Ô Areia
A canoa virou marinheiro
Tem areia (no fundo do mar tem areia)
Quero água (Santo Antônio)
A maré tá cheia
Ai ai, meu navio vai navegar. Nas água doce e água de sal
Olha o balanço das ondas – Mestre José Antônio
Mar calmo – Mestre Calango Biriba
Maré me leva, maré me traz
Quando a maré baixar eu vou
Meu Barco, minha Canoa – Mestre Pernalonga

Animal playlist
Minha Sabiá
Carcará
Vivo num ninho de cobra
Canarinho da Alemanha
Bem ti vi jogou gameleira no chão
Xô xô meu canário
Sabiá cantou no pé da laranjeira
Apanha a laranja no chão tico tico
Cobra lhe morde
Pomba Voôu
Tamanduá como vai coroa
Eu vi a cutia com côco no dente
O meu boi morreu (na passagem do valão)
Sela a Ventania – Mestre José Antonio
No canto da lúna – Mestre José Antonio

Farm/Work playlist
Vou dizer a meu sinhô
Vaqueiro Malvado – Adaptação de Mestre José Antônio
Bom Vaqueiro, bom vaqueiro
Moça venha ver, ver o lavrador lavrar – Mestre Moraes
Pega pega, larga larga, laça laça laçador

Ponha lá Vaqueiro M Jogo de Dentro sings “Apanha”, i.e. pick up, instead of “Ponha”, as sang by M Boca Rica, i.e. put it on. Both refer to a leather waistcoat. Either wear it or pick it up…
Sela a Ventania – Mestre José Antonio

Trees/Forest playlist
Jatobá
Limoeiro de Sinhá – Mestre José Antônio
Meu Cajueiro – Mestre Poncianinho
Baraúna caiu quanto mais eu
A bananeira caiu
O nome do pau é pitombeira
Ingazeira
Eu Fui Na Mata
Saci Pererê

Places playlist
Five Angola songs playlist
Aqui do lado – CM Minha Velha
Bahia de todos os Santos
Luanda ê meu boi
Maracangalha – Mestre Curió
Eu vou pra Maracangalha eê
Maranhão
Tim, tim, tim Aruandê
Vim do navio de Aruanda
Paranà ê
Tabaréu que vem do sertão
No Mercado Modelo – Mestre Gajé, Mestre Valú
Sou das estrelas – Mestre Gajé
Rede na balança/varanda
Mandigueiro de Aruânda – Mestre Poncianinho

Instruments playlist
Violeiro – Mestre Poncianinho
Gunga bateu bem forte – Mestre Poncianinho
Gunga é meu
Quando o gunga tocou – CM Barata
Meu atabaque é de coro de boi
Lamento do Berimbau – Mestre Boa Voz
No canto da Iúna – Mestre José Antônio (Urucungo = berimbau)
A violinha chorou – CM Barata
Eu Fui Na Mata

Mysticism/Homage/Philosophy
Caiangô – Mestre Gajé – Kaiangô is the great female master of primordial fire. I’m guessing it’s the same one referred to in the song.
Valha-me Deus Senhor São Bento
São Bento me chama
Saudades de Ezequiel – Mestre Fanho
Ê Ogum Iê, tata que malambê (Candomblê song, sang by Maria at Mojubá Music class 03 Sept 2023)
Meu Baião de Terreiro

Angola é que tem dendê + Bota pra rodar Zezé + Emboladinho
Saci Pererê
A vida passa – CM Barata
A violinha chorou – CM Barata (Homage to Mestre Waldemar)

End of Roda

It's time to close the roda, time to sing goodbye songs…
Sela a ventania – Mestre José Antônio
Eu já vou embora – Mestre José Antônio
Adeus povo bom, adeus (jongo)
Adeus (Boa Viagem) – Mestre Marrom

Despedida de amor (faz chorar) (Mestre Poncianinho + Mojubá Students – 03 Sep 2023)

Music {Menuitem} My Musical Journey

October 29, 2023 by Lelé

What I know about music – My progress in one page!

(Go to last update 17 Aug 2025)

12 January 2018

I learned classical guitar for about 6 months when I was 15 years old, back in Brasilia. Long enough to develop callouses (which have long faded away) and to get frustrated because I wasn't learning any rock songs, as I wasn't being taught any chords, just a hell of a lot of finger picking!

It was my mother's idea… I just wanted to play the drums. We couldn't afford a proper drum kit, and even if we could, we lived in a flat, it would have been too noisy. For some reason (probably before they were affordable to the masses) an electronic drum kit wasn't an option we considered. So I got given a guitar instead (and reading my diary I would like to point out that I was quite pleased with this gift). My mother was an accomplished guitar player when she was a teenager in Rio de Janeiro. She used to be friends with Ivan Lins, before he became famous. And she also resembled Nara Leao! The whole family went to see her perform here, around 1962, she's wearing this fitted dress, made by my grandmother (her father was a tailor and passed on his skills to her, she used to earn money making dresses).

Moving forward in time, my son also learned the guitar from ages 7 to 12. To live vicariously through my son, I also got him an electronic drum kit and he got much more into playing drums than the guitar, but still, he got good at the guitar too, playing in school concerts. Then he lost interest in both. For the last few years the guitar has just been sitting in the hallway, unloved and unused. It's a nice acoustic guitar – a Cort SFX-1NF NS. D'Addario EXP16 Strings.

About a week ago, I was in the attic putting the Christmas decorations away and found a copy of 'Guitar for Dummies' and, having time on my hands, I decided to read through the book and see what happens when I get to the end of it. So far I have spent two hours on it this week, and fingers 1,2 & 3 on my left hand are indeed aching.

I'm going to make notes on what I learn here, I think blogging will also be an incentive to keep me going:

Day One: Introduction, Chapter 1 to Chapter 3. I spent a bit of time tuning the guitar with an electric tuner, which I had to firstly figure out how to use: Eno, ET-3000+ – it was inside the guitar case and also belongs to my son. This is where I'm reminded what note each open string corresponds to, from the top: E A D G B E. EADGBE: Eddie Ate Dynamite Good Bye Eddie!

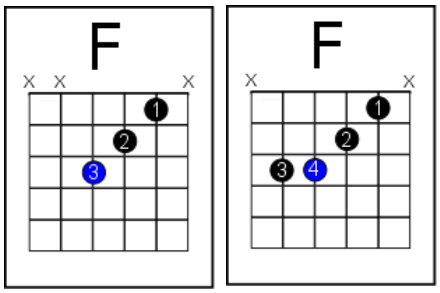
Chapter 4

A Family chords -> A D E A progression

Because the CD that came with the book is nowhere to be found I'm using YouTube videos to help, so I tried to play along this one, couldn't keep up though, then had to stop due to finger pain.

Day Two: Between day 1 & 2 I picked the guitar up for a few mins to go over the first progression. So, still on Chapter 4, I practised the A D E A progression more, this time along this video.
IMPORTANT LESSON LEARNED ON THIS VIDEO: keep strumming, don't stop when changing chords, just keep on strumming! Also pleased to hear when I play along with the chords the guitar doesn't sound massively out of tune!
Summary Basic Family chords:
A -> A D E A progression
D -> D Em G A progression.
G -> G Am C D Em progression
C -> C Dm Em F G Am progression.
When I was a teenager I've always wanted to play Wish You Here, so here's a simple version of it, but I can't quite play this yet, so I found a song I love with only 2 chords, C and Em: Something in the way – Nirvana

Day Four:
Yesterday (Sunday) I mostly practiced the Nirvana song by playing along to it on YouTube. I can sing it and play at the same time, it's that easy!!!!
Found this chord reference website, a quick way to find chords:
Guitar Chords
My granddaughter is here today and I thought it would be good to learn children's songs, here's my first:
Learning twinkle twinkle
I got these notes out from above with the aid of the tuner…
C G A G F E D C
G F E D x2
C G A G F E D C



Various ways of playing the dreaded F chord…. I've been playing shape 7 today.
Started reading Chapter 5 on the book (Playing melodies without reading music!)

16 Jan 2018
Has it only been five days? 😮 I've lost the feeling on top of fingers 1, 2 & 3 on my left hand already. Quite surprised at how obsessed I have become by it as all I want to do is practice. I had decided to rest today as my fingers are raw after yesterday. But I failed at resting.
It's only early morning and I already picked the guitar up to think a bit more about the F chord and how I'll be playing it for now.
It all feels natural with the guitar, so those 6 months of learning are still in there somewhere. Do I feel that playing the berimbau helps playing the guitar in any way? I really don't know… But at one point I did think the speed in my right hand is good, and it must be thanks the baqueta action: though the guitar is up/down and the berimbau is forwards/backwards with a wrist flick. Also, annoyingly, playing the guitar aggravates my left shoulder impingement, just like playing the berimbau does.
I had a quick look at Wish you were here – Pink Floyd again and I feel ready to learn it now. Here's how to play the intro in detail, which I worked on today.
Wish you were here tab on Songster….
This is for the future, I wonder how long it'll take until I can begin to learn to play Aquarela.

19 Jan 2018
Dear Dolores O'Riorden, my contemporary (we were born in the same year) has left the world and I feel quite sad about it, and nostalgic. I was at university when this song was released. I was already a Cranberries fan and I listened to it so much I got sick of it. But now I'm going to learn how to play it Em C G D

Playing along this version with lyrics so I can try to sing along.

22 Jan 2018

As promised on literature I read about callous development: 10 days of playing at least 30 mins a day is what it took! I have played more than 30 mins a day though. Last night I was watching tv and just working on changing chords on my left hand. Today a capo arrived – although I still have no idea how/why use it. I also bought spare strings. Going to spend the next week practising the following songs:

Something in the way: Em C

Zombie: Em C G D

Free Falling: D G G D A Capo 3

Wish You Were Here (main part): C D Am G D C Am G – Intro

Twinkle Twinkle (chords + notes): (C G A G F E D C)x2 G F E D

Sleeping Bunnies: A E D

I started reading chapters 7 & 8 in the book but I think I need to spend more time on the basics.

31 Jan 2018

Found Ultimate Guitar website, seems to have almost every song plus I can add my own -> Here's a practice playlist created. You can also have it as an app on the phone and access the songs offline. Still sticking to the easier chords until I get better at changing between them.

Chord progressions to work on:

0 Nirvana – Em C

1 The Cranberries Zombie – Em C G D

2 4 Non Blondes Whats Up – G Am C G

3 Pink Floyd Wish You Were Here – C D Am G D C Am G

4 Eagles Hotel California – Am E G D F C Dm E chorus: F C E Am F C Dm E9

5 Tom Petty Free Fallin (Capo 1) – D G G D A

6 Bob Marley No woman no cry (Capo 4) – G D Em C

7 Toquinho Aquarela – G C D x4 Em C F… etc

8 Johnny Cash Hurt – Am C D chorus: Am F C G

9 David Bowie Space Oddity

21 February 2018

My practice playlist (only visible to users) has a few songs now, which I've been practising regularly and I can play some better than others. The callous on my index finger has peeled and the one on the middle finger is about to.

Since last week I started doing the FREE lessons on this website by Mike Kennedy, which I came across when looking for easier versions of B and F notes for beginners. It's an email subscription site, but you can also cover things independently, this is what I covered so far:

* First Lesson – How To Learn Guitar: An 11-Step Programme For Beginners
* 7 steps to guitar mastery and the video: 7 little known guitar tricks
* Beginners Guide to guitar notes
* How to strum a guitar
* 10 easy songs for beginners
* Country Guitar Lessons

12 March 2018

Started Udemy Guitar Course Complete Guitar System Beginner to Advanced (Erich Andreas) (got it on sale!)

It has A LOT of content, wonder how long it'll take me to get through!? I'm guessing quite a few months.

10 April 2018

Going through Udemy course most days. Important questions asked in the course…Why do I want to play guitar? Hobby

Acoustic only (not going to buy electric guitar)

Rock & Pop – Blues – Folk

MPB – Samba – Forro

Practice schedule – 1 hour a day?

What level do I want to get to? NOT PROFESSIONAL BUT ABOVE MEDIOCRE!

Current practice schedule
1) Metronome strumming practice Level 1, L2, L3, L4, L5, then strumming changing to these chords
2) Dexterity (right hand)
3) Scales – Major/Minor/Pentatonic (scroll to page 5)
4) Chords (Alphabet chords warmup) & Chord transitions/strumming/finger picking
3 Basic Inversions/slash chords to practice
Am G/B C
G D/F# Em
F C/E Dm
“Speed is a matter of how many times you do something slowly.”
Kids finger picking – Capo 2
Em – 6&4 (thumb, index + middle&ring for melody)
C – 6&4 as above
G – as above
D/F# – as above
The song itself is 4/4 Em, C, G, D/F#
Riff
e – 8 5 b – 8 e – 5 b -8 5
Boogie Woogie lick
https://tabs.ultimate-guitar.com/tab/misc/boogie_woogie_tabs_119790

16 July 2018

Still going through Udemy (currently on this lesson) and picking up the guitar most days for practice. A couple of days ago I found this website as I want to get good at finger picking
https://www.guitarhabits.com/16-legendary-fingerpicking-patterns/
I added it to my tabs on Ultimate Guitar too

25 Sep 2018

Completed Complete Guitar System – Beginner to Advanced (Erich Andreas) on 25 Sep 2018 (Took 6 months in total, 310 lessons – I intend to revisit a few of those lessons every now and then).

20 Nov 2018

November was the month I started getting more into classical guitar and I actually bought a classical guitar(Yamaha C40M, £118). Compared to metal strings it’s so much easier, but I’m used to the narrower frets and shorter spacing between strings, so when I move from one guitar to another I get a bit lost and have to look at my hands more. I want to play samba, bossa nova and classical songs so it made perfect sense to get a classical guitar. I’m glad I started with metal strings though, it was good for my fingers. Going from nylon to metal is a lot harder than the other way around. The way the strings vibrate more and feel so much looser still disconcerts me!

I now have two playlists on Ultimate Guitar, one with songs and another with exercises I do regulary (Scales/Fingerpicking exercises playlist) – once again, these links are more for benefit, when the playlist is shared most of the content isn’t visible for reasons I haven’t yet investigated. All the tabs are here in txt format.
* Started Music Theory Comprehensive on Udemy (Jason Allan) 30 Sep 2018 – (on sale) Pure theory, using keyboard. Will I ever finish it? (Next Lesson here). *Once I realised I was learning to read notation more quickly with the guitar I stopped this one.*
* Worked through in about 6 hours? (11-13 Nov) Classical Guitar Method Volume One By Bradford Werner wernerguitareditions.com, downloaded from thisisclassicalguitar.com and
added the practice sheets to my google music album. I can now read the music notation in the songs in this album! (It’s very basic stuff).
* Started Classical Guitar Essentials Pt. 2 on Udemy (Hani Gamal) 15 Nov 2018 – purchased intermediate 1 & 2 on the sale

my son's, mine and my granddaughter's guitars – Guitars Yamaha C40M Tiger Cort

22 Nov 2018

I woke up with the introduction to Asa Branca in my head yesterday, and finally I'm at a level I can actually try to learn how to play it (I looked into learning it a few months ago and thought 'not yet!'). One of the most famous songs in Brazil, the introduction needs no introduction! I wonder how much practice it will take me to play at full speed, but the notes and chords themselves are not hard. The other challenge was the pattern when picking the strings, but after about 10 minutes I got the pattern(I went through this lesson). Because I had the samba pattern in my hands I had to override that with this one, so it took a bit a few minutes of drills: Baião (great class in Portuguese).
Here's the tab I added to Ultimate Guitar.

UPDATE 18Jan2019: Asa Branca has become a regular practice song, I can now play it full speed and sing along. I practice using the baião pattern which means I can simplify the chords (i.e. for the G I just need to fret E3, for G7 E3 & D3) and also plain strumming where I fully fret the chords.

08 Dec 2018

Occasionally getting achy wrists (especially on fretting hand) made me think about the importance of warming up and also having good posture while playing. I've been thinking about it for a while, time to make a note of it, as it's very important.
Warm up: I used to warm up on the guitar by doing some scales, but it's important to warm up even before getting to the guitar. I put this together as my own routine, it's what works for me, it takes 6 minutes. There are lots of websites with stretching exercises out there.
1) Rub palms of hands (as you do when you're cold) for about 20 secs – this is also how we start our Capoeira warm up 🙂
2) Hand clasped, wrist twists, 10 rotations each side
3) Open wide and close hands into a fist, using full wrist motion, slowly 10x
4) Finger stretch (at the base) x2
5) Tip of finger stretch x2
6) Grab hand and stretch wrist downward. Hold for 20sec
7) Pray stretch up & down hold 10 sec
8) Laced fingers stretch front & back hold 10 sec
9) Tricep stretch hold 10 sec each side
10) Shake arms to make them loose, massage hands.
I like to give my hands/wrists self massages whenever they are idle (i.e. when I'm watching TV), to keep them supple and injury free.

22 Dec 2018

On the 18th of December I finished Classical Guitar Essentials Pt. 2 on Udemy (Hani Gamal) and will

start the intermediate in the new year. Just need a bit of time to practice what I learned in the course and also do some of the exercises on Giuliani's 120+

04 May 2019

I'm practising the songs on my playlist regularly, but I narrowed it down to songs that cover what I think I need to practice more, for example: barred chords (currently I only do two Bm, F#m) – so this list will vary, depending on what I'm currently working on. I can sing and play along to these songs too. Shame my voice is just meh. But it's ok, I'm not singing in public.

Regular Practice playlist

I finished Udemy Hani Gamal Classical Guitar Essentials – Intermediate Part 1 on 30 Jan.

I'm currently more than half way through Hani Gamal Intermediate Guitar Part 2 – this is equivalent to Grade 2. I'm going to need to settle down here for a while to work on my speed. Pieces I memorised and practice all the time:

Canario – Carlo Calvi (LCM Grade 2)

Is there anybody out there – Pink Floyd

Greensleeves (LCM Grade 1)

Waltz – Ferdinando Carulli

Scene from Swan Lake by Tchaikovsky (LCM Grade 1)

Malaguena (Traditional Spanish)

Andantino – Mateo Carcassi

On top of that I go over previous pieces I don't know off by heart, about once a week, to practice music reading. Also I go through various scales.

14 May 2019

Still going through Hani Gamal Intermediate Guitar Part 2 as it requires a lot of practice. I'm in the final section but I'll be here for a month I think, just learning/practicing the pieces.

Something about backing tracks and scales from National Guitar Academy popped up on my Facebook feed yesterday. So I started with the G Major scale yesterday, played along to this then today I did Em (basically the same a G) and played along to this . It's 16 minutes long, but I got so lost in the music and ended playing Em scale all over the neck, without even thinking in the end (had to think at first). I felt amazing when I finished. I'm going to go do it again. I observed that scales are better played with a pick, for me anyway, seem to go faster using a pick. I did try both.

The Em scale E F# G A B C D E(W H W W H W W) and some basic theory on scales and keys…

17 May 2019

Toque de luna on guitar -> A Bm7 E (or any I, II and V combinations, i.e. C D G, E F Bb, D E A)

Backing tracks to practice scales on:

Em , **Am**, **C**

https://tabs.ultimate-guitar.com/user/tab/view?h=mwWzJmxzPI8-OfSYIozU0R4P

08 October 2019

Currently going through Classical Guitar Essentials Advanced Pt. 1 with Hani Gamal on Udemy.

Still regularly practising my usual songs, plus some new ones (Macy Gray, I try. Tom Petty, Face in the crowd and it's allright for now) – the list has 58 songs at the moment.

Very exciting news: I wanted to get a keyboard for my gd to play on, being as guitar is perhaps too hard for 3 year-olds. Got a "Casio CTK-6200 Full Size Piano Style Keyboard" about 3 weeks ago (18th of September) and have been playing some of the classical songs I play on the guitar on the keyboard. Slowly :D. My favourite is 'Is there anybody out there' by Pink Floyd. I used MuseScore 3 to put the notes into a music sheet, as I only had a guitar tab for it. It's not 100%, but it sounds ok when it's played via MuseScore, except the jumps and repeats I can't quite get them right… Need more time and practice on MuseScore.

15 November 2019

Almost finished Classical Guitar Essentials Advanced Pt. 1 with Hani Gamal on Udemy. Taking it slow, as it's getting harder at this level. Especially barred chords, which I've been practising a little bit every day.

I recorded some of the songs I practice regularly this month. Here they are:Lelé · Guitar Practice
https://soundcloud.com/leticia-tootington/sets/guitar-practice

08 May 2020

UK has been in lockdown for like seems forever (March 23rd)… I actually have had less time to

practice, as my grand daughter is staying here, but I've started Hani Gamal's Classical Guitar Essentials Advanced Part 2 on the 18th of April – this, in theory, should take me up to Grade IV LCM, but I'm not taking the exam.
Blackbird is my new obsession song, when I've practised for longer I'll record it.
Meanwhile, I recorded this video, where I only made one mistake towards the end (can you spot it?). I still play this one regularly as I love it so much.
https://www.youtube.com/watch?v=F3If_wvr-dM

18 May 2020

Blackbird: still needs work but here's the first recording of it which I'm reasonably satisfied with. In case I die or never play guitar again or whatever, at least there's one recording of me playing it! 😉 So it's taken me, let's see, I first found it and started learning it on Jan 7th 2020. I play it for about 5 minutes most days. So, about 4 months to play it like this…
https://www.youtube.com/watch?v=BBUm2O5Hp7w

And here, 6 months later in November 2020 – I usually play it along the original these days and been working on singing it at the same time (it's hard!)
https://www.youtube.com/watch?v=0XusyQnJv4k

20 June 2020

Finished Hani Gamal Advanced Guitar Part 2 Certificate (LCM Grade IV). Coincidentally, Blackbird was part of the repertoire! (slightly different version), as well as Game Of Thrones and Joy by JS Bach.

26 July 2020

Been concentrating on barre chord progressions found on the songs I play regularly for the last week or so, spending about 5-10 mins a day…

This is one of the most beautiful songs every written about friendships… This is a simplified version, easy to play and sing along to. It's a bit rough, couple of mistakes and off key moments, but it is what it is. If I wait for the perfect take I'll never record anything.
https://www.youtube.com/watch?v=gxedghzrv2Q
I set myself a mega challenge of learning Pixinguinha's Carinhoso. They day I can play that song smoothly will be the day I'll say I can play the guitar.

16 December 2020

Finished Hani Gamal Advanced Guitar Advanced Pro Certificate (LCM Grade V). A little sad but also feeling good! It's been 23 months since I started this series of courses!
I absolutely love the songs on this final chapter of the series:
Lagrima – Francisco Tarrega
Allegro Op.40 No. 6 – Mauro Giuliani
Romance – Anonymous
And I'm going to finish sharing this version of Romance, which, well, see for yourself. We were told to go watch a few people play it, as it's one of the most famous & quintessential classical guitar songs and very much open to interpretation. I only started learning it today, wonder how long before I can play it reasonably well, if ever! It's been quite interesting to see how I started playing chords and wanting to play pop/rock songs and then ended up falling in love with classical guitar! I barely touch the acoustic guitar these days. *(Update Oct 2023 – I still play Romance & Lagrima regularly, they are part of my repertoire)*
https://www.youtube.com/watch?v=k_vwDDh2gs4

Also, I got this ErgoPlay guitar support because using the footstool was aggravating my hip and wasn't that comfortable either. With this I can keep my legs on a normal sitting position. I got used to it very quickly as well, so I recommend it.

And here's my guitar practice schedule. I don't always follow it, for example right now I'm spending most of my time practicing Lagrima, Allegro and Romance. But it's a useful guide and summary of what I know and what I should be working on.

01 April 2022
Hani Gamal has added extra courses and I've been slowing getting A guide to master classical guitar part I. This has Grade 6 theory and pieces and it's a big jump from previous course, in terms of difficulty.
The other reason it's been a slow thing is that I've been learning the piano since January and I'm obsessed! I'm using Simply Piano/Piano Maestro and it's so much fun! The gamefication of learning really works for me. I originally got it for my grand daughter but it was me who got sucked in! She's also learning and she doesn't practice as much as I do – BUT she can ready basic music notation so it has already been useful. I love music so much! I ended up buying a fully weighted 88key digital piano on sale -> Casio CDP-S100.

Hani Gamal has gone up in the world and has a brand new website:
https://www.classicalguitaressentials.com/

I learned so much from his courses so I'm recommending his wholeheartedly.
Videos of me playing guitar. Just like Capoeira, recording yourself is very useful. As well as being something your kids/grandkids can be inspired or embarrassed of one day 😀
2nd of July 2022
I finally finished A guide to master classical guitar part I on the 15th of June and started Hani Gamal Complete Guitar Method Acoustic Guitar Masterclass – Part 2, on the 27th of June, as I purchased it nearly 2 years ago! This one is on the acoustic guitar, not classical, so back to using a plectrum like in the old days and pressing on hard metal strings. I'm getting through this one quickly as I know most of the techniques but it's been good to work on them as I haven't done for ages. I'm still loving the piano as well, currently on Lead Sheet I on Simply Piano (for those who know what it means… All the music theory from guitar studying is coming in handy because there isn't any on Simply Piano, SP is great for working on dexterity and speed but won't get you past Grade I in terms of theory).
09th of August 2022
Today I finished Hani Gamal Complete Guitar Method Acoustic Guitar Masterclass – Part 2. This was a break from classical guitar and it was so much fun! There's a lot of barred chord practice, lots of useful

theory on barred chord shapes, hammer-ons and pull-offs and the four songs Hani Gamal chose and skilfully arranged to put into practice the theory covered in the course are enjoyable to play, not to hard but also not too easy. Thanks to this course I started playing the acoustic guitar again – it had been neglected in favour of the classical guitar. I also found that playing the classical guitar became a little easier, because it takes more finger/wrist strength to play the acoustic guitar. Now I need to work on the four songs to build up speed + accuracy. The songs are No Woman No Cry, Take on Me, Sweet Home Alababama and Hey Joe.
13th of October 2022
I came across Vincent – Don MacLean on Simply Piano and thought that would be a good song to add to my guitar regular practice. I was aware of the song, from my childhood, but never really looked into it before. It's such a beautiful song and I never realised it was about Van Gogh!!! At first I couldn't find any music sheets for it – as I wanted to play it to practice music reading instead of tabs – but I could only find a paid version on Musescore, so I transcribed a YouTube lesson to a tab here – thinking when I have a little more time I can transcribe Musescore as an exercise (although that task seems a bit daunting as it takes me ages to do stuff in Musescore, and the song is simple, but long).

While taking a break from tab transcribing I found this music sheet on Music Notes (it's not a secure connection, so I downloaded it DonMcLean-Vincent.pdf and stored in my drive). I later on imported the .pdf to MuseScore.

Both arrangements are very simple, but rather pleasant to listen to and play. Another nice song that I came across on Simply Piano a couple of months ago, which is simple but beautiful and good for practicing finger style is Dust In The Wind – Kansas.

22nd of February 2023
I'm still playing the piano regularly and can play a few chords with my left hand, as well as the right hand. I'm on PopChords III and Intermediate III on Simply Piano – so my fingers are getting faster. There is very little music theory on SP so I'm glad I'd already learned it via Hani Gamal's courses. I do love SP, it's just a lot of fun, sometimes challenging which makes it rewarding too. It's been a year and I have renewed my subscription. I have been playing Fur Elise for a few months now, so I have memorised it, but I still can't play at full speed (SP teaches Fur Elise – but I can't play it at the app's speed yet, only at my own pace).
I started this Canon in D guitar course on the 20th of January and have been working on it since. I'll post a recording once I can play it to a reasonable standard.
14th of June 2023
Started a new course as there was a Udemy sale on and also it's something I do aspire to, playing music by ear… It's possible I'm too old to develop that skill (in the sense that I might not have the patience and might want to just carry on playing songs rather than trying to decipher them) but will do the course and see what happens…
Eric Andreas – Playing Guitar By Ear: Unlock Your Ear To Musical Freedom.
I started it two days ago and thus far I've know all the theory (yay!) – so I've been able to go through the first few lessons pretty quickly. *(NOTE: I got 2/3 of the way through then abandoned it, as it got repetitive).*
29th of October 2023
I finally started Hani Gamal's A GUIDE TO MASTER CLASSICAL GUITAR – Part 2 at the end of September. I had purchased it on sale in June 2022. The course syllabus is quite dense.
Advanced guitar pieces for Grade 7 Exam
Advanced techniques for classical guitar
Baroque style ornaments
CAGED system arpeggios
I'm currently on section 2, learning Prelude in D From Suite No.1, BWV 1007 J.S. Bach – which goes up and down the neck and it's really good fun to play – but I can see it's going to take me a while to play it up to speed. https://www.youtube.com/watch?v=3FBn12W9pS4
1st of January 2024
I wrote two songs in December, they just sort of came to me… Here they are. Also recorded and produced Minha Sabiá on GarageBand – in the same post as the two new songs I wrote.
https://soundcloud.com/leticia-tootington/sets/lele-music

June 2024
I recorded 'Prelude in D' by Carulli using a better microphone + GarageBand – sounds a lot better than just using my phone with a cheap mic attached to it.

And also 'Is There Anybody out there' by Pink Floyd

1st of December 2024
Here's a summary of the SimplyPiano Syllabus Summary by yours truly.

I have been mostly using these D'Addario Pro-Arte Classical EJ45 nylon strings on classical guitar after experiments with various strings.

17th of August 2025
I have a beautiful new piano!!!! Roland HP704. Full story…

Music {Menuitem} Atabaque Toques

Atabaque Toques
tum -> base of drum
ta -> middle of drum
I don't have an atabaque at home so I practice my son's Djembe! But really, you can use anything to practise on. A simple table will do.
Mestre Poncianinho showing some atabaque rhythms. Sound and image are a bit out of synch. Don't know why… https://youtu.be/9EkDcimorWY

* Ijexá – praise water orixás, like Oxum and Iemanja – ta ta tum ta
* Nagô, ta ta tum ta ta tum tum
* Cabula(Samba de caboclo): tata tum ta tumtum ta tum tumtum
* Samba de roda: ta ta tum – ta tum tum – ta ta tum tum tum tum,
* Congo: tum tata tatumtum ta ta,
* Barravento: ta TA ta tumtumtum https://www.youtube.com/watch?v=-HvDmfPuFTw
* Maculelê: tumtum ta ta tum tum ta
* (faster) Jogo de Dentro: ta tum tum ta https://www.youtube.com/watch?v=lLyZMwk01is
* Puxada de Rede: (double tum) ta tum tum ta – (double tum) ta tum tum ta ta: https://www.youtube.com/watch?v=YQSyPNcnKxc
* Not sure what this is but it sounds gooooood! ta tum tumtum ta https://plus.google.com/+LeticiaGolubov/posts/1ubFBs9CtVe

05 Nov 2017 – Mestre Poncianinho going through toques practised during the 3 hour drum workshop:https://www.youtube.com/watch?v=2dkwXWTGOSE

Resources {Menuitem} Capoeira Reading List

June 14, 2019 by Lelé
First published Dec 2014 Last Updated 11 Dec 2023
Capoeira Reading List
Below is a list of Capoeira books & papers I have read. There are 100s of books about Capoeira out there.
Here's a comprehensive list by Dr. Sara Delamont (Cardiff University).

* Capoeira Angola – Mestre Pastinha (PDF)
* A Herança de Mestre Pastinha PDF
* The Heritage of Pastinha (English) PDF
* Mestre Pastinha Manuscritos 1
* Mestre Pastinha Manuscritos 2
* A Herança de Mestre Bimba PDF
* The Heritage of Bimba (English) PDF
* A alegria da Capoeira PDF – Canjiquinha
* The Joy of Capoeira (English) PDF – Canjiquinha
* Mestre Traira CD + Historia
* Capoeira A Brazilian Art Form – Bira de Almeida (Mestre Acordeon) (Blue Snake Books – 1986)
* The Little Capoeira Book – Nestor Capoeira (Blue Snake Books – 1995)
* Capoeira: Roots of the Dance-Fight-Game – Nestor Capoeira. I read this after 'The Little Capoeira Book'. There's a third book written by him as part of the trilogy but I can't find it at an affordable price…
* A negregada instituição – Os Capoeiras no Rio de Janeiro 1850-1890 – Carlos Eugenio Libano Soares.
* Capoeira and Candomble – Floyd Merrell (Markus Wiener Publisher – 2005)
* Mysticism in Capoeira – amongst other things, explains the meaning of various capoeira songs. I don't know who wrote this originally, but it was translated to English by Shayna McHugh, 2005
* A Roda do mundo Post-graduate social anthropology paper – Celso de Brito (2010)

* Capoeira, a philosophy of the body extract by Camille Marc Dumoulié
* Nagé, o homen que lutou Capoeira até morrer – Frede Abreu (Barabô Editora – 2017)
Beautiful book about Nagé's life and death and Capoeira history. I managed to buy it from a Capoeira Shop, at an eye watering price of £70. It costs even more now (June 2020)!!!
* É preta Kalungá – A Capoeira Angola como Prática da Política entre os Angoleiros Baianos – Anos 80-90 – Rosangêla Costa Araújo (Mestra Janja) – (Fundação Gregório de Mattos – 2015)
* Vivências e fundamentos de um mestre de capoeira – Mestre Brasilia (Editora Matrix – 2008)
* Historia, Cantoria e versos – Mestre Roxinho (Ecamar – 2011)
* As Asas do Mestre – Mestre Ousado – Biography of one of the pioneers of Capoeira in London. (Luiz Renato Vieira UNB – 2011)
* Capoeira: The Essential Guide to Mastering the Art – Ponciano Almeida
* Capoeira Conditioning – How to build strength, agility and cardiovascular fitness using capoeira movements – Gerard Taylor (Blue Snake Books – 2005)
* The Capoeira Guidebook: Investigations into the Culture, History, and Philosophy of the Afro-Brazilian Art, Evan Wedsworth – a concise guide in English that gives a good overview of Capoeira and its history. (Self published – 2016).
* Tributo ás Mestras – Mestre Maxwell (Ile Foundation – 2019)
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External resources

* Dr. Sara Delamont's team Capoeira research resouces
* Digital archive in Portuguese: Capoeira Nomade Acervo Digital
* Open Capoeira Blog Book Collection
* Not a book, but a must read! CapoeiraGens – Capoeira Genealogy tree of well known mestres.

Resources {Menuitem} How to paint a berimbau

May 6, 2015 by Lelé

06 May 2015 - How to paint a berimbau

There comes a time in every capoeirista's life when they get to build a berimbau. That time is yet to come for me – but the time to learn how to paint one has arrived…

A couple of weeks ago Mestre mentioned that if anyone wanted to take berimbaus home to paint, they could. He's always saying that all the instruments belong to us and now we can paint them. I used to take my own berimbaus in for music class, but stopped in the last few weeks, not only so I can practice other instruments, but also so I can play different berimbaus.

Anyway, when he said we could paint them I realised I didn't have a clue how it was done, so I asked around and here's how it went…

I decided to paint my own berimbau first, as a practice run… My very first berimbau, the heaviest, but also the one with the best sound. The one I use to practice at home, to build up strength on my hand muscles.

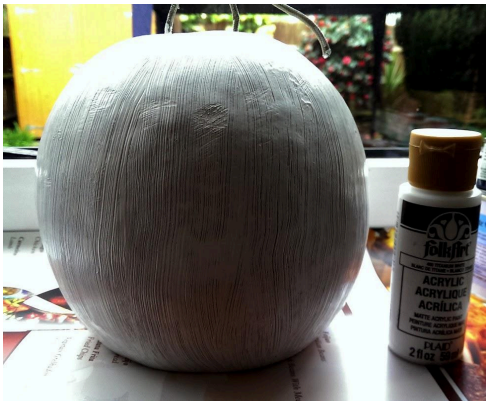
Firstly I went to a crafts shop and got acrylic and enamel paint and brushes. At home I already had masking tape and clear varnish and some other brushes.

Acrylic and enamel paints. Brushes and masking tape for painting berimbau. Also, clear varnish. APPLIED THINLY, thick varnish finish on the verga makes it VERY painful to play due to friction!!!!

This is the varnish I use (Everbuild quick drying clear varnish), it's light, quick drying and not sticky, so no friction/blisters when playing the berimbau.

I had no idea what I was going to paint, but I didn't want to look at photos of other berimbaus for inspiration, so I just started painting. First the base, I thought I'd do it in white ->

Acrylic paint dries very quickly, I found! It says 1 hour on the bottle but it dried in about 30 minutes. Enamel takes an hour longer to be touch dry.



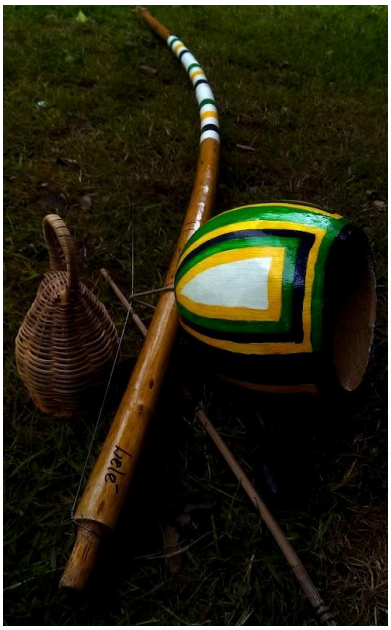
Then… what? I thought I'd use masking tape to do lines of different colours around the cabaça, but you can't, because of its shape, it has to be done by hand. So I did a blue line at the base, then a thick blue line across. I decided I'd use the Brazilian flag colours – yeah, predictable, but that's how it went – Green, Yellow, Blue and White. A couple of hours later I had this -> My very first painted cabaça.

The next day I started painting the wood. Once again I did the white base first. Because I had written the toques on this berimbau for music practice, it kept coming through the white paint, so it took a few coats.

So once the white paint dried it was just a question of putting masking tape on and painting the Brazilian flag colours.

Bank Holiday weekend and my husband's birthday: so I painted and socialised!

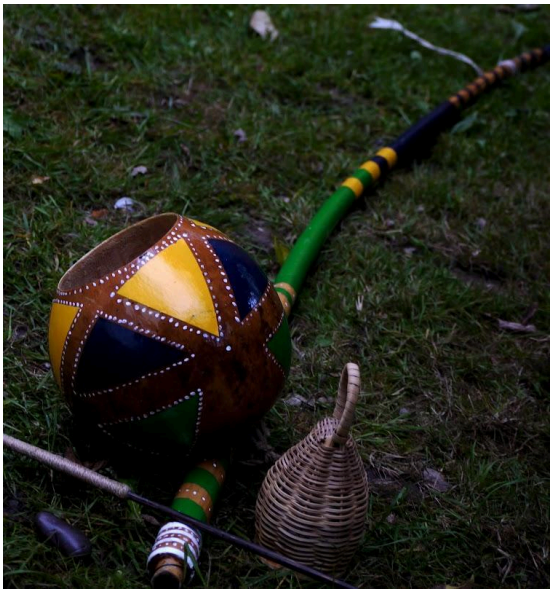
Except: THE HORROR! All the dark colours had leaked into the white. I let the dark colours dry for a day, then put masking tape over the coloured stripes and painted a couple of coats of white over it.



Once it all dried, I varnished, and finally, this morning, here it is…

I concluded the biggest obstacle for painting the berimbau is my own artistic skill. I don't really have a well developed arty gene – but some of the berimbaus I have seen are really quite amazing. As long as you know the basics, then really, the berimbau is your oyster! I really really enjoyed the whole process, so I'll be painting my viola in the near future.

After practicing on my two berimbaus, I painted two berimbaus for our group:


Berimbau for Mojuba Group. Finished 08 May 2015

Dia e Noite (Night & Day) berimbau

See these photos on Flickr
See also: How to fix a cracked berimbau.

Resources {Menuitem} How to fix a fractured a berimbau

November 24, 2014 by Lelé

24 November 2014 - How to fix a fractured a berimbau

Oldest one at the top, newest at the bottom of the photo.

I bought a new berimbau during last week's event. My fourth one! My very first one was given to me by my husband, for my birthday in 2011, with a cabaça media (medium). The verga is very heavy and solid – I can't really play it for longer than 10 minutes at a time. It does, however, have a beautiful sound. It's hard to arm too, because the wood is very dense but I manage with some considerable effort.

Then, in 2013, while we were in Brazil, I got a really light, bendy one (2nd from top on the photo), during a Capoeira event, along with a most excellent waterproof berimbau bag. Sadly that one seemed to be cracked, I only realised later on. I tried to mend it with super glue and string, but I made it up as I went along and didn't know the proper way of doing it – and it just never sounded very good. It's a very light berimbau, very easy for my lightweight arms to arm, so I have been using it a lot since my left hand injury, because holding the berimbau hurts, so I need something light if I want to play for an hour (this is how long our music lessons last).

Last year, on a whim, I got one from a German website (Kalango), along with a viola – it's pretty adequate and it does the job, on the heavier side, and tough to arm too.

So… I didn't really need another berimbau did I? But I'm starting to realise that you can never have enough of them. I have a berimbau addiction. I got another medio cabaça too, because the one I had was too open. I had it for about a week and this is by far the hardest one I've had to arm. It's of medium weight, between the lightest and the heaviest berimbaus I have. I took it to music lesson twice and on both occasions I had to ask someone to help me arm it. It was yesterday, when I was trying to arm it myself and failing, that I heard it crack!!! It didn't fully break, just a minor fracture – so perfectly fixable.

After class I asked for some advice on how to fix it and Professor Kebrado patiently went through it step by step – and here it is:

What you need: super glue, string, PVA glue, scissors

Starting about 10cm away from the fracture, wrap the string around about 3 times and fix that with superglue

Once that's dry, in about 5 minutes, wrap the string around – best way to do this, I found, is with it standing in a vertical position, then rotating it while tightly holding the string in position. Put the PVC glue either on your hand or the string and distribute it evenly. As you get to the fracture, do another few loops with superglue.

Once the superglue has dried, then continue for another 10cm. The mistake I made when fixing my other one was to think that I only needed string in the close area around the breakage.

Finish off with superglue on the last few loops. I was on a row so I fixed the one I got in Brazil too. A very enjoable process… I quite like the look of the string wrapped around like that. I'm waiting for 24 hours before I attempt to arm it again – but the string was pretty dry after a couple of hours.

See also: How to paint a berimbau

Resources {Menuitem}Twelve Covid-19 Capoeira Sequences

March 31, 2021 by Lelé

Twelve Covid-19 Capoeira Sequences https://www.youtube.com/watch?v=Cgd_GfjaSUo

22 August 2020

I've been filming myself doing some of the sequences from Mestre Poncianinho's online class during lockdown so that I can study and practice them regularly, and have a few sequences in my body that I can easily access at the right time during the roda. I picked twelve to work on regularly, the idea is that once I know them well I can blend them too and add my own things in response to what's going on in the game.

Great track to practice to:
https://soundcloud.com/user-892805177-765549369/mojuba-capoeira-mestre-poncianinhos-music-class

ALL sequences below are by Mestre Poncianinho

1) 18th of May 2020 Sequence

Esquiva
Queda de quatro
Esquiva to the front
Meia lua de frente
low rasteira
1/2 armada
Bananeira
Queda de rins
* volta por cima?
trigger words: Esquiva quatro (words for me to think of to bring out sequence)

2) 19th of May 2020 Sequence

Meia lua de frente or Armada de costas
Martelo with same leg
Bananeira
Rabo de arraia enrolado (or meia lua enrolada) + negativa + rolê
Go around to resistência + rasteira
Macaquinho (or aú de cabeça)
trigger words: Meia lua martelo macaquinho

3) 23rd of May 2020 Sequence

Esquiva
Meia lua de frente
Martelo with same leg
Chapa with other leg
Bananeira land and rotate to
Fall turning into queda de rins
Negativa + rolê
Negaça
trigger words: Meia lua martelo chapa

4) 25th of May 2020 Sequence

Finta au
1/2 queixada into bananeira with side, twist kick
Round into low negativa + rasteira
Rabo de arraia enrolado + rolê
low jump or walk into queda de rins with low kick while in queda de rins
(extra: Bananeira with side kick
double armada, chamada, macaco, tesoura, rolê)
trigger words: finta au

5) 28th of May 2020 Sequence
Rasteira
Rabo de arraia, land with leg at the back into
Ponte or volta por cima
Negativa
Jump turning backwards into position for
Armada de costas
trigger words: rasteira
6) 1st of June 2020 Sequence
Spin into meia lua de frente
Finta martelo into bananeira
“Hold basket” into queda de rins + tesoura
Rabo de arraia into bananeira
Fall into low rabo de arraia
Ponte without arms
Jump back with legs together
trigger words: spin to meia lua
7) 13th of June 2020 Sequence
trigger words: cabeçada cross leg costura
8) 18th of June 2020 Sequence
Negaça into
Ginga esquiva (upright) + Meia lua de frente + Armada de costas (or rabo de arraia)
Mola + rolê
Go around to hand, upright
Lower down and move inner hand into position for low rasteira
Costura into aú
trigger words: any kick mola costura
09) 11th of July 2020 Sequence
Saudação into armada de costas
Spin backwards into meia-lua position but do chapa de frente
Lift knee up, turn to back, take another step into bananeira with kick
10) 25th July 2020 Sequence
Negaça, step back into meia lua de frente with right leg
Land with right leg on front, bend, turn left foot to point to the back
go into half bananeira (left foot stays on the ground)
Fall into queda de quatro, cross left leg
turn into slow bananeira with open legs
land with one leg, step back with other leg, switch into ponte
11) 22nd of August 2020 Sequence
low martelo, a little jump back then rasteira
negaça arms open, mandinga, armada de costas
bananeira, rabo de arraia, costura, rolê into
bananeira legs low and open
12) 04 Feb 2021 Sequence
Negaça, side ginga, armada de costas into
esquiva, rasteira, bananeira take one side hand “step”
fall into negativa, rolê, meia lua
And, for a little something extra: 17 minutes of handstand and aú practice.
https://www.youtube.com/watch?v=TFADlVKlgcM

I also started doing this & this regularly.

04 Feb 2021
I made a new video of the sequences above plus a new one from today’s class, the idea is to do both sides for each one, 12 sequences altogether, which takes around 10 minutes.

It’s interesting to see that I’m moving a little differently compared to 2020. I’m going to be 50 this year and I figured I don’t know how much longer I can do Capoeira for, I’m already noticing I can’t jump as high as I used to, so this will also be a record of what I could once do, for when I’m older!

Resources {Menuitem} What I know about YouTube Fitness Videos

August 14, 2023 by Lelé

What I know about YouTube Fitness Videos

(Go to last update 14 Aug 2023)

First published 24th of September 2020

Lockdown YouTube Fitness Videos

I've done a few fitness DVDs over the years: T25, Insanity, Ashtanga Yoga with David Swenson, Rodney Yee, Zumba… and I am a fan of them. No need to go to a gym and, once you make the initial investment, it works out cheap and I can do it whenever I have time, rather than having to attend at a set time.

Thanks to lockdown the online fitness industry is thriving. It has given many people an opportunity to try new things online, especially, in my case, as it coincided with a 3 month free trial of YouTube – no ads!!!! (Eventually, I carried on with the subscription, as Google Play music was being replaced by YouTube music).

Below are the channels I ended up visiting regularly…

Functional Training with Rebecca Kennedy

Functional Training (FT) is the "new thing", except it's not a new thing, it's been around for a long time, but it is more prominent lately, the new, old, fad.

The fitness industry is always coming up with new things or repackaging old things. It can keep things interesting so I'm not criticising it, just pointing it out. Functional training is not too dissimilar to Insanity/T25 (HIIT, High Intensity Interval Training). FT uses body weight and requires no equipment – the rest intervals are also similar to HIIT, along with the 30s or 45s rep duration. Each workout has 3 levels of difficulty for you to pick. Quite handy. Sometimes I switch between levels mid exercise, if it gets too intense.

The Evolve Functional Fitness channel is tied to an app, where you purchase some components, such as tutorials on how to do the moves. If you have been doing Capoeira, HIIT or similar and Yoga/Pilates you should pick it up by doing and won't need detailed tutorials. I couldn't install the app even if I wanted to, as it doesn't seem to be available on Android. (correct me if I'm wrong, but I couldn't find it in the app store).

This is on their channel: "The released workouts were originally filmed for an app, pre-quarantine. Once the pandemic hit, we wanted to share these workouts for free…"
https://youtu.be/OL1kGdBAFj0

Here are Rebecca's workouts. I selected the most intense workout of the lot to show here, and my favourite, but there are shorter/less intense ones in there.
https://youtu.be/s8kt89FhpLc

You can pick 30 min 45 min or 1 hour workouts with various instructors, no extra equipment needed. I started with Rebecca Kennedy and continued with her. There are also stretching sessions.

Heather Robertson

I found Heather Robertson's channel two weeks ago while searching for "no repeat HIIT" and she delivered exactly what I was looking for, with weights thrown in! So I've been trying her workouts, today I did the Pilates/HIIT with my husband followed by Low Impact Cardio+Abs. A great thing about most of her workouts: there's no talking, so you can play your own music.
https://www.youtube.com/watch?v=UMJDzMf2IMM

Heather has given the world a FREE 12 week workout, HR12WEEK 1.0, with 30-40 min daily workouts. Thank you Heather!

Update: April 2022 - Heather has become my preferred virtual trainer and I recently completed her new Free 12 week programme - HR12WEEK 2.0. The workouts on this series are longer than on HR12WEEK 1.0, 40 min per daily workout.

Betty Rocker
I also did a few of Betty Rocker workouts, need dumbbells for most of these. I don't have a jump box, so I just jumped on the ground. She does various things, including HIIT, Tabata, strength, stretching... There's a lot of content on her channel, here's a workout I enjoyed:
https://youtu.be/5AVM3HehZUk

Betty Rocker's playlists

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Five Parks Yoga with Erin Sampson
If you want a Yoga that will make you sweat, look no further! I found Five Parks Yoga while looking for Ashtanga/Power yoga, but didn't want over an hour of it (I already have access to full Primary Series Ashtanga) and this one delivered:
https://youtu.be/YtuzNaaWZRQ

There are also gentler and more specific classes, today I did a hip/lower back class which I enjoyed.
https://youtu.be/WwiADM6bQF4

Most classes are outdoors in beautiful parks, but there are indoor classes too - there are A LOT of classes in there, from 10m to over an hour in duration. Very impressive!
Five Parks Yoga playlist. Erin is my regular virtual Yoga instructor - I like the timing of her voice and the delivery of the instructions.

Yoga with Adriene
A few people I know do Yoga with Adriene and I ended up trying too. It's a safe Yoga to do at home, ideal for beginners.
Here's one of the classes I tried: https://youtu.be/qiu1SYtAdBg
Yoga with Adriene playlists
==========
Just Dance!
Sometimes dancing can be the best exercise there is! I love this and do it with my granddaughter regularly. We have the game, but she was only 4, and getting frustrated with herself for not scoring points. With these videos she thought she was doing really well and enjoying the game a lot more.
This is my own Just Dance playlist with some of our favourites
https://www.youtube.com/playlist?list=PLLtjjEEbz2qYjD0NnAtGMPMx3dblaRF59
==========
Bonus (for some, depending on music tastes) -
My running playlist on YouTubeMusic and Spotify. Running has kept me sane during lockdown – to be fair, it kept me sane before lockdown. It burns the most calories and it's my favourite stress buster!

14th October 2022
I thought I'd continue to add any interesting channels I find here, chronologically.
I have recently (last week) found this channel which I'm really enjoying: **fitness_kaykay**.

She lives in Germany and her exercises are more complex (compound) than the ones I've done before, with boot camp/military/boxing theme + weights.
Her channel is still small (179K followers at the moment) but I hope it grows. I'm enjoying the combination of the exercises and the pace. Yesterday I did this one to burn some extra calories, and it

did deliver, while not being too exhausting or frantic. I burned 481 calories, which is A LOT for someone my size.
https://www.youtube.com/watch?v=UYMWnV1k7ko

14th of August 2023
For the last 3 weeks I've been going back to NoBadAddiction. Their claims of burning 1000 calories per workout obviously don't apply to me! I usually only burn around 270-300 calories, but I'm small and cheap to fuel... I'm sure that muscular, taller people do burn 1000 calories. My husband probably would if he did these workouts. The 1 hour workouts have been fun, with new move combinations and they release new ones every Monday. https://youtu.be/AFMkJqtxcbo

Still doing Heather Robertson's & fitness_kaykay regularly for workouts with weights, she now has 312K followers.

Resources {Menuitem} What I know about Yoga

October 14, 2022 by Lelé

What I know about Yoga

(Go to last update 14 Oct 2022)
First published 4th of November 2017

Yoga Journey

Back in 1995, when I was in college, a friend told me about Yoga. She practised it at home, every morning at 6am and she said it had made her stronger and happier.

I was wandering around town one day and walked into a bookshop, where I saw Yoga book on the main display, by Beryl-Bender Birch. The book was actually called 'Power Yoga', it was a trend at the time, popularised by Madonna. I bought the book and have been doing Yoga on and off since then, always at home. Since then I have gone through a few videos and read a few Yoga books.

I posted this on Facebook back in 2009

Yoga DVD recommendations
A few friends have asked for recommendations regarding Yoga DVDs, and here they are:
Yoga Journal: Yoga for Morning Noon & Night [DVD] [2008] is perfect for beginners, it has three 20 minute sessions, for morning, afternoon and evening – it's all very gentle and good for people with back injuries/pain (as Jason himself suffered a back injury)
Power Yoga Total Body and Intermediate Yoga by Rodney Yee. It's sweaty for the first 30 mins, and then it mellows out and it's very relaxing! The Intermediate one isn't as intense as the Power Yoga one, but there's a 15 min session on headstands. Rodney Yee has a few vids on YouTube
Next, is Astanga Yoga 1st Series with David Swenson DVD, the session is 90 minutes long – this is the Yoga I got started with and the one I practice regularly: Ashtanga Yoga. It has a good intro explaining/teaching the heat-generating breathing technique used in Ashtanga Yoga, the locks and then it goes through the Primary Series.
David Swenson has been doing yoga since he was 13 and is one of the most respected yogis in the West.

To accompany this I also bought the book written by David Swenson, which I highly recommend – it has shorter sessions at the back (15, 30 and 45 minutes). The Primary and Intermediate series are here. The best thing about the book is that you don't need a DVD player to practice the poses and you can read about each position and modifiers in detail.
Ashtanga Yoga – The Practice Manual [Illustrated] by David Swenson (Author) [2007]
Finally, here's my very first Yoga book – this is where I learned the breathing, sun saluations, Standing, Primary series and closing sequence: Power Yoga: The Total Strength and Flexibility Workout by Beryl Bender Birch [1995]

I've been back to practising Ashtanga Yoga (Primary Series) once a week since May 2017 as a therapeutic/restorative activity, to balance out Capoeira, HIIT and jogging.

Here's a brief overview of Bandhas, very important!

I also found Ashtanga Yoga Primary Series with Jessica Kass and Fightmaster Yoga which I alternated with David Swenson's until I made my own video moulded to my practice (for example, I added extra time for handstands after Navasana and also some poses from advanced series such as Shalabhasana A, Dhanurasana, Ushtrasana and Laghuvajrasana to the end of the Primary series – and removed a couple of poses). Note: I'm not a Yoga instructor, nor am I claiming to be. But I think anyone who knows their body, studies the subject and follows videos can practice Yoga at home, FOR FREE!

Here are the poses I practice my weekly session:
Samasthiti – Standing still
Surya Namaskara (A & B) – Sun salutation, 3 to 5 each, 3 to 5 breaths in Adho mukha śvānāsana (downward dog)

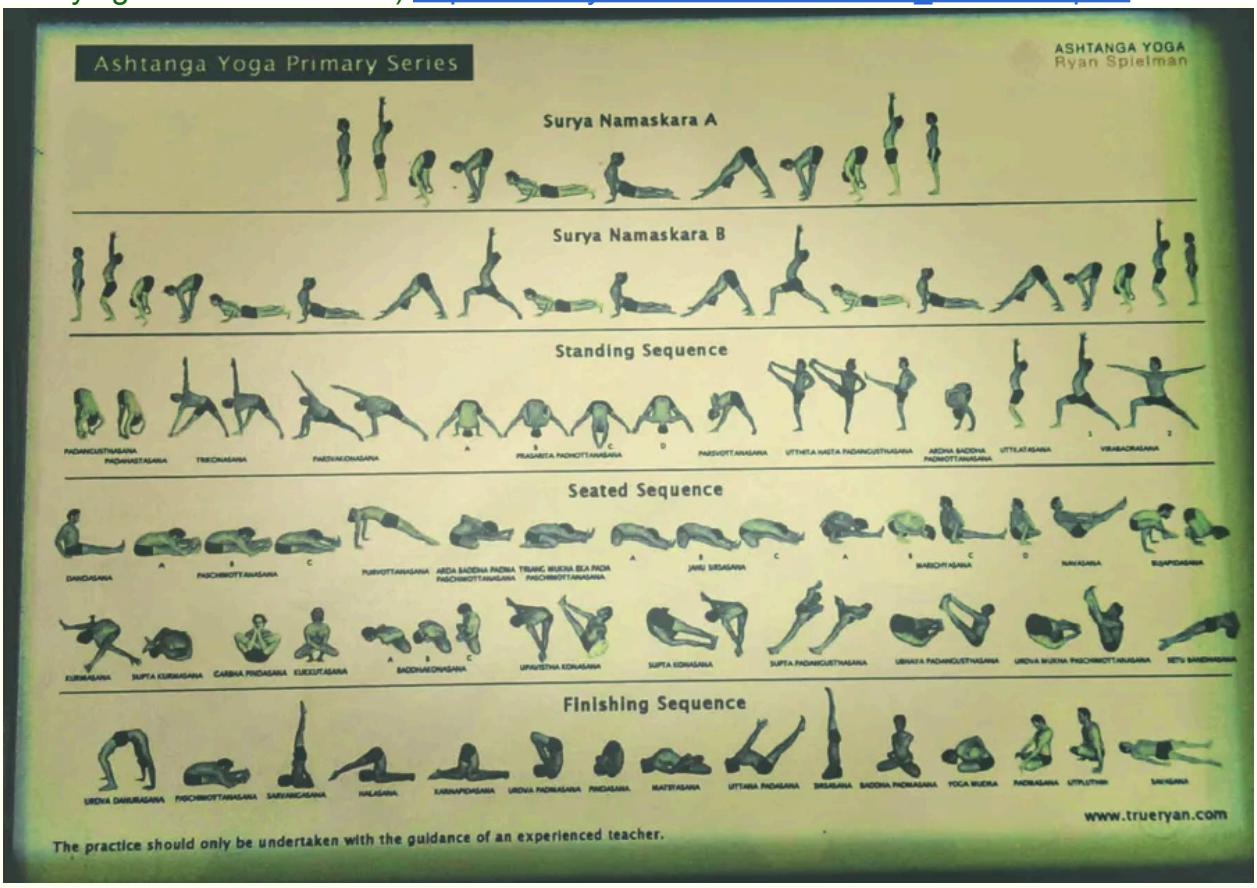
STANDING SEQUENCE
1.Padangushtasana – Big toe posture
2. Pada hastasana – Foot to hand posture

3. Utthita Trikonasana – Extended triangle posture
4. Parivrtta Trikonasana – Revolved triangle posture
5. Utthita Parsvakonasana – Extended side angle posture
6. Parivrtta Parsvakonasana – Revolved extended side way angle posture
7. Prasarita Padottanasana (A, B, C & D) – Expanded feet intense stretch posture
8. Parsvottanasana – Intense side stretch posture
9. Utthita Hasta Padangusthasana – Extended hand to big toe posture
10. Ardha Baddha Padmottanasana – Half bound lotus intense stretch posture
11. Utkatanasana – Fierce posture
12. Virabhadrasana (A, B & C) – Warrior posture

PRIMARY/SEATED SERIES *– Vinyasa between sides and/or poses*
1. Dandasana – Staff or Stick posture
2. Paschimottanasana (A & B) – Western intense stretch posture
3. Purvottanasana – Eastern intense stretch posture
4. Ardha Baddha Padma Paschimottanasana – Half bound lotus western intense stretch posture
5. Janu Sirsasana A – Head to knee posture
6. Marichyasana A – Dedicated to Marichi (son of Brahma)
7. Eka Pada Sirsasana C – One foot to the head posture (one hand shoulder)
8. Marichyasana C
9. Navasana – Boat posture (5x with handstand in between + 10 breaths on handstand at the end)
10. Bhujapidasana – Shoulder pressure posture
11. Kurmasana – Tortoise posture
12. Garbha Pindasana – Womb embryo posture (hold the roll on it 6-10 times)
13. Baddha Konasana – Bound angle posture
14. Upavistha Konasana – Seated angle posture
15. Supta Konasana – Sleeping angle posture
16. Ubhaya Padangusthasana – Both feet big toe posture (roll backwards then vinyasa into)
17. Shalabhasana A – Locust posture
18. Dhanurasana – Bow posture
19. Ustrasana – Camel posture
20. Laghu Vajrasana – Little thunderbolt posture

CLOSING SEQUENCE
1. Urdhva Dhanurasana – Upward bow posture x3
2. Paschimottanasana C – Western intense stretch posture
3. Salamba Sarvangasana – Whole body supported posture
4. Halasana – Plow posture
5. Karnapidasana – Ear pressure posture
6. Urdhva Padmasana – Upward Lotus posture
7. Pindasana – Embryo posture
8. Matsyasana – Fish posture
9. Uttana Padasana – Extended leg posture
10. Sirsasana A & B – Head standing posture
11. Baddha Padmasana – Bound Lotus posture
12. Padmasana – Lotus posture
13. Tolasana – Scale posture
14. Savasana – Corpse posture

And a speedy version of it that I made in Nov 2020 (for fun but also a quick way of revising the poses – I'm trying to memorise them) https://www.youtube.com/watch?v=_5KsPeOXpA8



AshtangaYogaChart – Primary Series

Words: *Anga – limb/body* *Angustha – big toe* *Asana – posture* *Ardha – half* *Baddha – bound* *Bhuja – arm or shoulder* *Chakra – circle or wheel* *Danda – stick or staff* *Dhanura – bow* *Eka – one* *Garbha – womb* *Hala – plow* *Hasta – hand* *Janu – knee* *Karna – ear* *Kona – angle* *Karna – ear* *Kona – angle* *Kurma – tortoise* *Laghu – little or small* *Matsya – fish* *Mukha – face* *Nava – boat*	*Pada – foot* *Padma – lotus* *Parivrtta – revolved* *Parsva – side* *Paschima – western* *Pida – pressure* *Pinda – embryo* *Prasarita – expanded* *Purva – eastern* *Salamba – supported* *Sarva – whole/all* *Shalabha – locust* *Sirsa – head* *Supta – sleeping* *Tri – Tree* *Tola – scale* *Ubhaya – both* *Upavistha – seated* *Urdhva – upward* *Ushtra – camel* *Uttana – intense stretch* *Utthita – extended* *Vajra – thunderbolt*

There are many types of yoga, here are 14 types explained…
COMMON ASANA NAMES YOU MAY BE MISPRONOUNCING with Sandra Anderson

14th of October 2022
During lockdown I started exploring online Yoga and other exercises online. These are some of the Yoga channels I tried:

Five Parks Yoga with Erin Sampson
If you want a Yoga that will make you sweat, look no further! I found Five Parks Yoga while looking for Ashtanga/Power yoga, but didn't want over an hour of it (I already have access to full Primary Series Ashtanga) and this one delivered:
https://www.youtube.com/watch?v=YtuzNaaWZRQ
There are also gentler and more specific classes, today I did a hip/lower back class which I enjoyed.
https://www.youtube.com/watch?v=WwiADM6bQF4
Most classes are outdoors in beautiful parks, but there are indoor classes too – there are A LOT of classes in there, from 10m to over an hour in duration. Very impressive! Five Parks Yoga playlist. Erin is my regular virtual Yoga instructor – I like the timing of her voice and the delivery of the instructions.

Yoga with Adriene
A few people I know do Yoga with Adriene and I ended up trying too. It's a safe Yoga to do at home, ideal for beginners.
Here's one of the classes I tried: https://www.youtube.com/watch?v=qiu1SYtAdBg
Yoga with Adriene playlists
Yoga by CC
As Erin Sampson stopped publishing videos I started looking around and recently found Yoga by CC (published in Yoga Dose) which is challenging, she often follows Ashtanga Yoga to create a dynamic flow and there's plenty of balancing poses, which I'm all for. This is her own playlist, as she doesn't seem to have her own channel, as mentioned before, she released her videos under the Yoga Dose channel.
https://www.youtube.com/watch?v=vMf5RWfIoAs&list=PLsvrEs6MQ-gRUw5fhDSOSW7Mh1m8HeK-o

Videos {Menuitem}
Lelé YouTube Channel https://www.youtube.com/user/iemanja75
Capoeira Games (Filmed, edited & published by Lelé)
https://www.youtube.com/playlist?list=PLLtjjEEbz2qbB-nqYCGIBbnyuWxqA22mF
Jogos de Capoeira on YouTube
https://www.youtube.com/playlist?list=PLLtjjEEbz2qb1n4QxBj9Cn0alfgtzIwnc
Games/Training/Music with Lelé…
https://www.youtube.com/playlist?list=PLLtjjEEbz2qZ-RsW_V7PIMfHNtpU4yMvq
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Blog posts in reverse chronological order

Mojubá 25 Years teaching in London

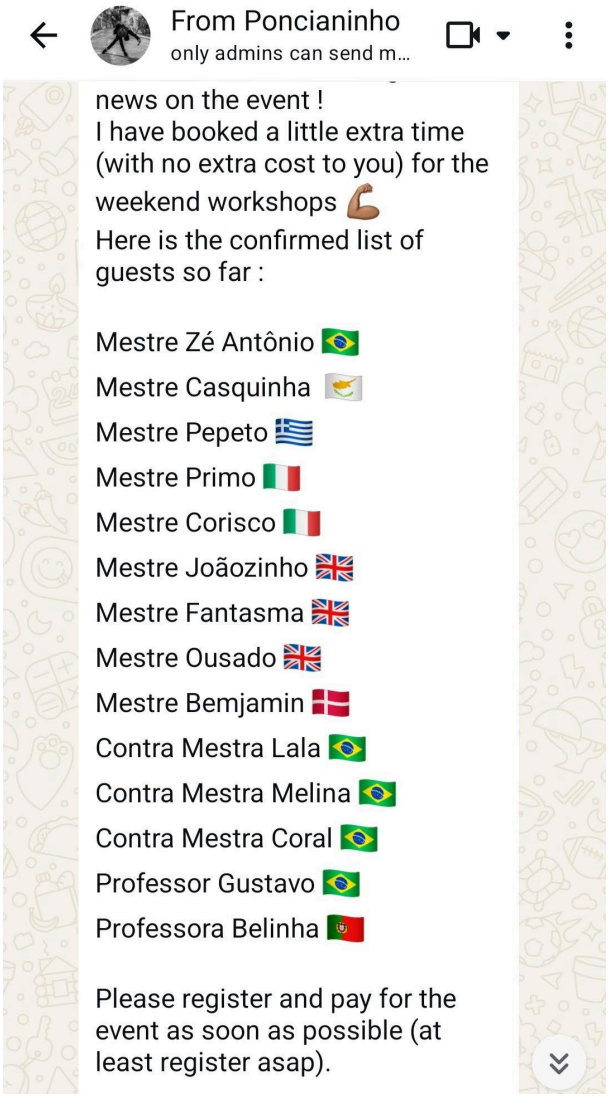
7th to 9th of November 2025

This weekend we celebrated Mestre Poncianinho's 25 years teaching in London at Dance Attic Studios. Starting on Friday with classes and main roda.

Saturday saw gradings and a show by Mojubá students, directed by Poncianinho. And then a MEGA party!

Sunday: more classes, gift presentation and then a very high energy Maculelê warmup with Poncianinho where around 80 people danced together. Finally a master class with Mestre José Antônio, who is recovering from a hip operation. More rodas and then final closing games.

There were many guests - Some not on the first list, but I added them below...


From Poncianinho
only admins can send m...
news on the event !
I have booked a little extra time (with no extra cost to you) for the weekend workshops 💪
Here is the confirmed list of guests so far :
Mestre Zé Antônio 🇧🇷
Mestre Casquinha 🇨🇾
Mestre Pepeto 🇬🇷
Mestre Primo 🇮🇹
Mestre Corisco 🇮🇹
Mestre Joãozinho 🇬🇧
Mestre Fantasma 🇬🇧
Mestre Ousado 🇬🇧
Mestre Bemjamin 🇩🇰
Contra Mestra Lala 🇧🇷
Contra Mestra Melina 🇧🇷
Contra Mestra Coral 🇧🇷
Professor Gustavo 🇧🇷
Professora Belinha 🇵🇹
Please register and pay for the event as soon as possible (at least register asap).

Full Event's Guest List
Mestre Zé Antônio, Mestre Casquinha, Mestre Pepeto, Mestre Primo, Mestre Corisco, Mestre Fantasma, Mestre Ousado, Mestre Polaco, Mestre Sandro Alves, Mestre Pastel, Mestre Espiga, Contra Mestra Lalã, Contra Mestra Melina, Contra Mestra Coral, CM Tajura, Professor Gustavo, Professora Belinha

Some highlights. [All games on YouTube…](https://www.youtube.com/watch?v=z5hkPmt6gXQ&list=PLLtjjEEbz2qbB-nqYCGIBbnyuWxqA22mF&index=11)

https://www.youtube.com/watch?v=z5hkPmt6gXQ&list=PLLtjjEEbz2qbB-nqYCGIBbnyuWxqA22mF&index=11

Mestre Poncianinho e CM Lalã always have amazingly intense games…
https://youtu.be/S3SM51s-Lnk
https://youtube.com/shorts/ULb3uUiYK4g
https://youtube.com/shorts/NWfzwwQIUlM

Even I managed to get a game with Lalã! https://youtu.be/qm56hraTp5w
Last game of the event: https://youtu.be/OdN1OdGsAKc

Mojubá's 25 year shared album on Google Photos(various people add media to this one)
Mostly my media on Flickr (I saved other people's media with me in them as well)

New Roland HP704 Digital Piano!!!!

Saturday 16th of August 2025 - New Roland HP704 Digital Piano!!!!

Back in September 2019, just before my granddaughter turned 4 years old, I bought a Casio CTK-6200 61 keys Piano Style Keyboard for £148.54 (useful thing, the Amazon order history...). She started learning some very basic songs and music notation from whatever I could gather for free on the internet. And there was a lot, so much it was overwhelming. It needed direction.

I can't remember how I found SimplyPiano, but I did find it and before I knew it, I was the one playing on the keyboard a lot, while my granddaughter lost interest completely. She was more interested in doing gymnastics and dancing on the living room floor than sitting down playing the piano.

Soon enough I outgrew that keyboard. So came the next purchase in March 2022. Casio CDP S100 for £279.30. This one had weighted 88 keys and at the time it seemed like luxury, compared to the previous keyboard.

The space where the Casio lived wasn't exactly great and it was shared with J's record collection and decks, which he very rarely used...
I had this idea of building a cabinet where the keyboard would go under the decks, maybe as a pull out, and the records would go underneath and/or at the top... Then I started thinking it might be time to upgrade to a proper digital piano. After playing real pianos the Casio was just not giving me that feeling you get from playing a real piano, which is quite an amazing, special feeling. Even more than playing the guitar. The piano has a beautiful presence, it's a unique feeling.

We got professional bespoke cabinet makers to come around and come up with a design and a quote. I had decided I'd buy a compact digital piano to go underneath the decks and the records would go above the decks - a very strong structure would be needed to support their weight - the designer assured us it would not be an issue. There were around 900 records, weighing 90kgs... J had some other records in cupboards around the house, around 1300. They were even insured for £5000 in our home insurance policy.

We got the concept drawing and quote a week later. It was a bit more than I expected, but I know bespoke units are expensive. J thought it was a lot for something he barely did anymore and so a whole rethinking happened, and change of plan. J was going to see if he could sell the records and we'd shelf the shelves idea (pun intended!). He contacted some record shops. One in Birmingham made him an offer that he accepted. They were going to send him boxes and J would pack them and courier them. Then another company, Reckless Records in Soho also contacted J. After some deliberation, why not let them come around and see if they offer more? Plus they're in London and could just pick the records up themselves, instead of J having to pack them all up in boxes and risk damage during transportation.

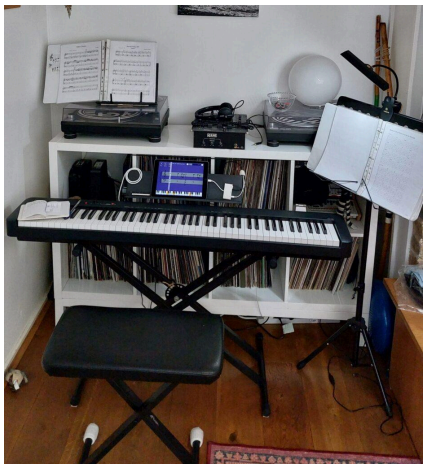
So, Reckless Records guy came on Monday the 11th of August, had a good look at the records and made J a much better offer. Not only that, he took all the records with him on the day. We couldn't believe it!!! I had gone to Roland on Denmark Street a few days earlier and thought I'd get the very compact Roland DP603-PW Digital Keyboard at around £2300 at some point, once we figured out what would happen to the records.

Once the records sold I started doing more research. ChatGPT was quite useful... And I decided I'd get the bigger

Roland HP704 - in white, as we have a small living room, any other colour would be too much. So, on Wednesday 13th of August, I went back to Roland on Denmark Street - with my credit card ready. If they had it in stock and gave me a similar price to what I had found online, I would buy it, after trying it. I tried it, and I loved it! I was ready to buy it from the store. But the salesman was, I don't know, too concerned about his commission, asking me if someone else had given me a quote already, and they didn't have it in stock anyway, and they couldn't really offer me a bundle with an adjustable seat and the headphones were way too expensive, plus £50 delivery or £150 if I wanted them to put it together! The salesman said he'd get back to me with a quote and stock details.

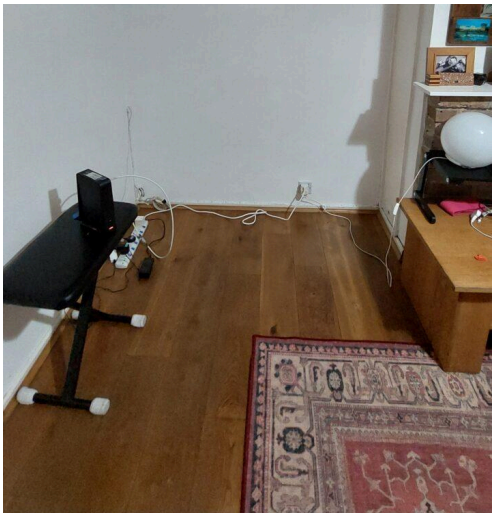
I didn't feel that the whole experience was reassuring, so I went ahead and ordered from Fair Deal Music in Birmingham once I got home. They had really good reviews on Trust Pilot and answered my questions promptly, they had it in stock, delivery is inbuilt in the price and they had a bundle for £1849. Which is roughly how much J's record collection sold for!

I placed the order in the afternoon, they called me a little while later to say they could deliver on Friday!!!! Yay yay yay! And they did indeed deliver on Friday the 15th, in the morning, within the time slot (Dx Delivery). Roland had gotten back to me on Thursday to say it would take 14 days for them to deliver - by that point I had already placed the order with Fair Deal Music anyway. So I tried to buy directly from Roland, but in the end it didn't make sense to do so, financially or timescale wise

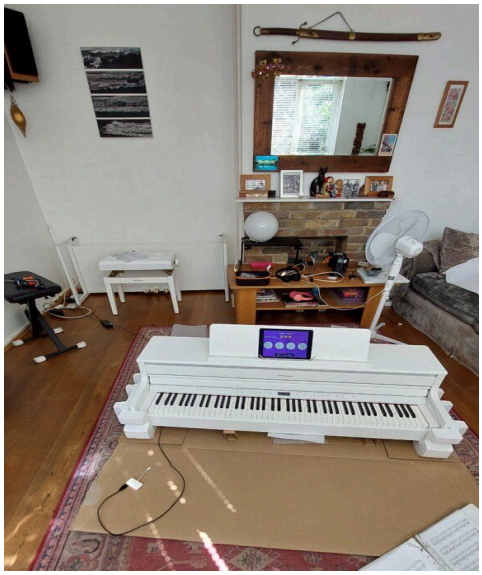


Shared, cluttered space for keyboard and DJ booth

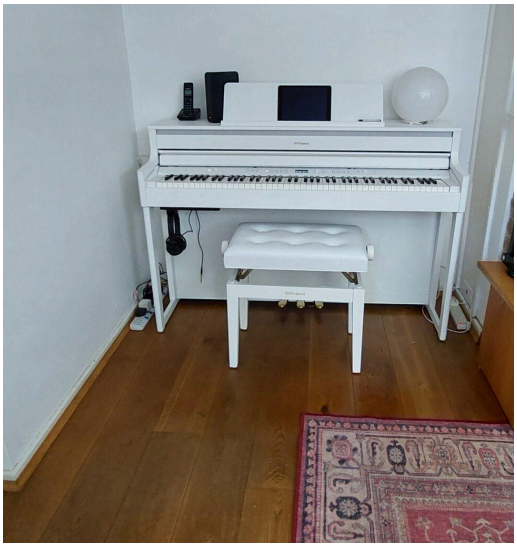
All records sold to Reckless Records, Soho!!!



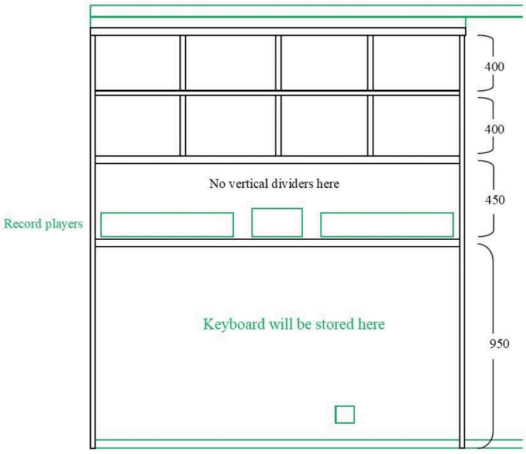
Space for new digital piano



Two people needed to lift this 50kg unit!



Roland HP704 fully installed



Concept drawing for bespoke unit

Chico Buarque de Hollanda Compilation

First Published Sunday 14th of December 2014

Chico Buarque de Hollanda

I was talking to friends on Friday and they had never heard Chico Buarque. He's one of my favourite composers/singer/songwriters ever - I grew up listening to his songs and still listen to them regularly. He has composed hundreds of songs and I don't know or like all of them, but there are enough of the ones I like to fill a couple of hours.

I decided to make an introductory compilation for them, with a cross-section of his songs. He's versatile and likes to experiment with different genres. I tried to keep it short, but the shortest I could manage was 1:15 of pure musical delight.

Like my other compilation, I used Adobe Premiere to put the tracks together, then saved as mp3.
https://www.mixcloud.com/lelelondon/brasil-mix/

Chico Buarque Mix [Download link - Pcloud]

14th of October 2024
Copyright law has relaxed rules on compilations and I published it on YouTube. One song, Amor Barato, is partially blocked, in Russia, which is odd. All other songs are viewable everywhere.

https://youtu.be/8VGB9gkDLCM

Track list with featured singers
1) Pedaço De Mim feat. Zizi Posse
2) O Meu Guri
3) Cálice feat. Milton Nascimento
4) O Cio Da Terra feat. Milton Nascimento
5) Carcará feat. Luiz Gonzaga
6) Passaredo
7) Caçada
8) Construção feat. MPB4
9) Roda Viva feat. MPB4
10) Pivete
11) O Que Será (À Flor da Pele) feat. Milton Nascimento
12) Deus Lhe Pague
13) Homenagem Ao Malandro
14) Cotidiano
15) Feijoada Completa
16) Meu Caro Amigo
17) Apesar De Você
18) Quando O Carnaval Chegar
19) Amor Barato
20) Tanto Amar
21) Tanto Mar
22) Minha História
23) Tatuagem
24) Teresinha - Zizi Posse

Pedaço De Mim feat. Zizi Posse
Oh, pedaço de mim
Oh, metade afastada de mim
Leva o teu olhar
Que a saudade é o pior tormento
É pior do que o esquecimento
É pior do que se entrevar

Oh, pedaço de mim
Oh, metade exilada de mim
Leva os teus sinais
Que a saudade dói como um barco
Que aos poucos descreve um arco
E evita atracar no cais

Oh, pedaço de mim
Oh, metade arrancada de mim
Leva o vulto teu
Que a saudade é o revés de um parto
A saudade é arrumar o quarto
Do filho que já morreu

Oh, pedaço de mim
Oh, metade amputada de mim
Leva o que há de ti
Que a saudade dói latejada

É assim como uma fisgada
No membro que já perdi

Oh, pedaço de mim
Oh, metade adorada de mim
Lava os olhos meus
Que a saudade é o pior castigo
E eu não quero levar comigo
A mortalha do amor
Adeus

O Meu Guri
Quando, seu moço, nasceu meu rebento
Não era o momento dele rebentar
Já foi nascendo com cara de fome
E eu não tinha nem nome pra lhe dar
Como fui levando, não sei lhe explicar
Fui assim, levando, ele a me levar
E na sua meninice
Ele um dia me disse que chegava lá

Olha aí!
Olha aí!

Olha aí!
Ai, o meu guri, olha aí!
Olha aí!
É o meu guri e ele chega

Chega suado e veloz do batente
Traz sempre um presente pra me encabular
Tanta corrente de ouro, seu moço
Que haja pescoço pra enfiar
Me trouxe uma bolsa já com tudo dentro
Chave, caderneta, terço e patuá
Um lenço e uma penca de documentos
Pra finalmente eu me identificar, olha aí!

Olha aí!
Ai, o meu guri, olha aí!
Olha aí!
É o meu guri e ele chega

Chega no morro com carregamento
Pulseira, cimento, relógio, pneu, gravador
Rezo até ele chegar cá no alto
Essa onda de assalto está um horror
Eu consolo ele, ele me consola
Boto ele no colo pra ele me ninar
De repente, acordo, olho pro lado
E o danado já foi trabalhar, olha aí!

Olha aí! (Ah, olha aí)
Ai, o meu guri, olha aí! (Ah, olha aí meu guri)
Olha aí! (Ah, meu guri)

É o meu guri e ele chega (olha aí meu guri)

Chega estampado, manchete, retrato
Com venda nos olhos, legenda e as iniciais
Eu não entendo essa gente, seu moço
Fazendo alvoroço demais
O guri no mato, acho que tá rindo
Acho que tá lindo de papo pro ar
Desde o começo, eu não disse, seu moço
Ele disse que chegava lá

Olha aí!
Olha aí!

Olha aí! (Ah, olha aí)
Ai, o meu guri, olha aí! (Ah, olha aí meu guri)
Olha aí! (Ah, meu guri)
É o meu guri (olha aí meu guri)

Cálice feat. Milton Nascimento
Pai, afasta de mim esse cálice
Pai, afasta de mim esse cálice
Pai, afasta de mim esse cálice
De vinho tinto de sangue

Pai, afasta de mim esse cálice
Pai, afasta de mim esse cálice
Pai, afasta de mim esse cálice
De vinho tinto de sangue

Como beber dessa bebida amarga?
Tragar a dor, engolir a labuta?
Mesmo calada a boca, resta o peito
Silêncio na cidade não se escuta
De que me vale ser filho da santa?
Melhor seria ser filho da outra
Outra realidade menos morta
Tanta mentira, tanta força bruta

Pai (Pai), afasta de mim esse cálice
(Pai), afasta de mim esse cálice
(Pai), afasta de mim esse cálice
De vinho tinto de sangue

Como é difícil acordar calado
Se na calada da noite eu me dano
Quero lançar um grito desumano
Que é uma maneira de ser escutado
Esse silêncio todo me atordoa
Atordoado, eu permaneço atento
Na arquibancada, pra a qualquer momento
Ver emergir o monstro da lagoa

Pai (Pai), afasta de mim esse cálice
(Pai), afasta de mim esse cálice

(Pai), afasta de mim esse cálice
De vinho tinto de sangue

De muito gorda, a porca já não anda (cálice)
De muito usada, a faca já não corta
Como é difícil, (Pai) Pai, abrir a porta (cálice)
Essa palavra presa na garganta
Esse pileque homérico no mundo
De que adianta ter boa vontade?
Mesmo calado o peito, resta a cuca
Dos bêbados do centro da cidade

Pai (Pai), afasta de mim esse cálice
(Pai), afasta de mim esse cálice
(Pai), afasta de mim esse cálice
De vinho tinto de sangue

Talvez o mundo não seja pequeno (cálice)
Nem seja a vida um fato consumado (cálice, cálice)
Quero inventar o meu próprio pecado (cálice, cálice)
Quero morrer do meu próprio veneno (Pai) (cálice, cálice)
Quero perder de vez tua cabeça (cálice)
Minha cabeça perder teu juízo (cálice)
Quero cheirar fumaça de óleo diesel (cálice)
Me embriagar até que alguém me esqueça (cálice)

O Cio Da Terra feat. Milton Nascimento
Debulhar o trigo
Recolher cada bago do trigo
Forjar no trigo o milagre do pão
E se fartar de pão

Decepar a cana
Recolher a garapa da cana
Roubar da cana a doçura do mel
Se lambuzar de mel

Afagar a terra
Conhecer os desejos da terra
Cio da terra, a propícia estação
E fecundar o chão

Carcará feat. Luiz Gonzaga
Carcará
Lá no sertão
É um bicho que avoa que nem avião
É um pássaro malvado
Tem o bico volteado que nem gavião
Carcará
Quando vê roça queimada
Sai voando, cantando,
Carcará
Vai fazer sua caçada
Carcará come inté cobra queimada
Quando chega o tempo da invernada

O sertão não tem mais roça queimada
Carcará mesmo assim num passa fome
Os burrego que nasce na baixada
Carcará
Pega, mata e come
Carcará
Num vai morrer de fome
Carcará
Mais coragem do que home
Carcará
Pega, mata e come
Carcará é malvado, é valentão
É a águia de lá do meu sertão
Os burrego novinho num pode andá
Ele puxa o umbigo inté matá
Carcará
Pega, mata e come
Carcará
Num vai morrer de fome
Carcará
Mais coragem do que home
Carcará
Pega, mata e come

Carcará
Pega, mata e come
Carcará
Num vai morrer de fome
Carcará
Mais coragem do que home
Carcará
Pega, mata e come

Passaredo
Ei, pintassilgo
Oi, pintarroxo
Melro, uirapuru
Ai, chega-e-vira
Engole-vento
Saíra, inhambu
Foge asa-branca
Vai, patativa
Tordo, tuju, tuim
Xô, tié-sangue
Xô, tié-fogo
Xô, rouxinol sem fim
Some, coleiro
Anda, trigueiro
Te esconde colibri
Voa, macuco
Voa, viúva
Utiariti
Bico calado
Toma cuidado
Que o homem vem aí

O homem vem aí
O homem vem aí

Ei, quero-quero
Oi, tico-tico
Anum, pardal, chapim
Xô, cotovia
Xô, ave-fria
Xô, pescador-martim
Some, rolinha
Anda, andorinha
Te esconde, bem-te-vi
Voa, bicudo
Voa, sanhaço
Vai, juriti
Bico calado
Muito cuidado
Que o homem vem aí
O homem vem aí
O homem vem aí

Caçada
Não conheço seu nome ou paradeiro
Adivinho seu rastro e cheiro
Vou armado de dentes e coragem
Vou morder sua carne selvagem

Varo a noite sem cochilar, aflito
Amanheço imitando o seu grito
Me aproximo rondando a sua toca
E ao me ver você me provoca
Você canta a sua agonia louca
Água me borbulha na boca
Minha presa rugindo sua raça
Pernas se debatendo e o seu fervor

Hoje é o dia da graça
Hoje é o dia da caça e do caçador
Hoje é o dia da graça
Hoje é o dia da caça e do caçador

Eu me espicho no espaço feito um gato
Prá pegar você bicho do mato
Saciar a sua avidez mestiça
Que ao me ver se encolhe e me atiça
E num mesmo impulso me expulsa e abraça
Nossas peles grudando de suor

Hoje é o dia da graça
Hoje é o dia da caça e do caçador
Hoje é o dia da graça
Hoje é o dia da caça e do caçador

De tocaia fico a espreitar a fera
Logo dou-lhe o bote certeiro

Já conheço seu dorso de gazela
Cavalo brabo montado em pelo
Dominante, não se desembaraça
Ofegante, é dona do seu senhor

Hoje é o dia da graça
Hoje é o dia da caça e do caçador

Construção feat. MPB4
Amou daquela vez como se fosse a última
Beijou sua mulher como se fosse a última
E cada filho seu como se fosse o único
E atravessou a rua com seu passo tímido

Subiu a construção como se fosse máquina
Ergueu no patamar quatro paredes sólidas
Tijolo com tijolo num desenho mágico
Seus olhos embotados de cimento e lágrima

Sentou pra descansar como se fosse sábado
Comeu feijão com arroz como se fosse um príncipe
Bebeu e soluçou como se fosse um náufrago
Dançou e gargalhou como se ouvisse música
E tropeçou no céu como se fosse um bêbado

E flutuou no ar como se fosse um pássaro
E se acabou no chão feito um pacote flácido
Agonizou no meio do passeio público
Morreu na contramão atrapalhando o tráfego

Amou daquela vez como se fosse o último
Beijou sua mulher como se fosse a única
E cada filho seu como se fosse o pródigo
E atravessou a rua com seu passo bêbado

Subiu a construção como se fosse sólido
Ergueu no patamar quatro paredes mágicas
Tijolo com tijolo num desenho lógico
Seus olhos embotados de cimento e tráfego

Sentou pra descansar como se fosse um príncipe
Comeu feijão com arroz como se fosse o máximo
Bebeu e soluçou como se fosse máquina
Dançou e gargalhou como se fosse o próximo
E tropeçou no céu como se ouvisse música

E flutuou no ar como se fosse sábado
E se acabou no chão feito um pacote tímido
Agonizou no meio do passeio náufrago
Morreu na contramão atrapalhando o público

Amou daquela vez como se fosse máquina
Beijou sua mulher como se fosse lógico
Ergueu no patamar quatro paredes flácidas
Sentou pra descansar como se fosse um pássaro

E flutuou no ar como se fosse um príncipe
E se acabou no chão feito um pacote bêbado
Morreu na contramão atrapalhando o sábado

Por esse pão pra comer, por esse chão pra dormir
A certidão pra nascer, a concessão pra sorrir
Por me deixar respirar, por me deixar existir
Deus lhe pague

Pela cachaça de graça que a gente tem que engolir
Pela fumaça desgraça que a gente tem que tossir
Pelos andaimes pingentes que a gente tem que cair
Deus lhe pague

Pela mulher carpideira pra nos louvar e cuspir
E pelas moscas bicheiras a nos beijar e cobrir
E pela paz derradeira que enfim vai nos redimir

Deus lhe pague

Roda Viva feat. MPB4
Tem dias que a gente se sente
Como quem partiu ou morreu
A gente estancou de repente
Ou foi o mundo então que cresceu
A gente quer ter voz ativa
No nosso destino mandar
Mas eis que chega a roda-viva
E carrega o destino pra lá

Roda mundo, roda-gigante
Rodamoinho, roda pião
O tempo rodou num instante
Nas voltas do meu coração

A gente vai contra a corrente
Até não poder resistir
Na volta do barco é que sente
O quanto deixou de cumprir
Faz tempo que a gente cultiva
A mais linda roseira que há
Mas eis que chega a roda-viva
E carrega a roseira pra lá

Roda mundo, roda-gigante
Rodamoinho, roda pião
O tempo rodou num instante
Nas voltas do meu coração

A roda da saia, a mulata
Não quer mais rodar, não senhor
Não posso fazer serenata
A roda de samba acabou
A gente toma a iniciativa
Viola na rua, a cantar

Mas eis que chega a roda-viva
E carrega a viola pra lá

Roda mundo, roda-gigante
Rodamoinho, roda pião
O tempo rodou num instante
Nas voltas do meu coração

O samba, a viola, a roseira
Um dia a fogueira queimou
Foi tudo ilusão passageira
Que a brisa primeira levou
No peito a saudade cativa
Faz força pro tempo parar
Mas eis que chega a roda-viva
E carrega a saudade pra lá

Roda mundo, roda-gigante
Rodamoinho, roda pião
O tempo rodou num instante
Nas voltas do meu coração

Pivete
No sinal fechado
Ele vende chiclete
Capricha na flanela
E se chama Pelé
Pinta na janela
Batalha algum trocado
Aponta um canivete
E até
Dobra a Carioca, olerê
Desce a Frei Caneca, olará
Se manda pra Tijuca
Sobe o Borel
Meio se maloca
Agita numa boca
Descola uma mutuca
E um papel
Sonha aquela mina, olerê
Prancha, parafina, olará
Dorme gente fina
Acorda pinel

Zanza na sarjeta
Fatura uma besteira
E tem as pernas tortas
E se chama Mané
Arromba uma porta
Faz ligação direta
Engata uma primeira
E até
Dobra a Carioca, olerê
Desce a Frei Caneca, olará
Se manda pra Tijuca

Na contramão
Dança pára-lama
Já era pára-choque
Agora ele se chama
Emersão
Sobe no passeio, olerê
Pega no Recreio, olará
Não se liga em freio
Nem direção

No sinal fechado
Ele transa chiclete
E se chama pivete
E pinta na janela
Capricha na flanela
Descola uma bereta
Batalha na sarjeta
E tem as pernas tortas

O Que Será (À Flor da Pele) feat. Milton Nascimento
O que será, que será?
Que andam suspirando pelas alcovas
Que andam sussurrando em versos e trovas
Que andam combinando no breu das tocas
Que anda nas cabeças, anda nas bocas
Que andam acendendo velas nos becos
Que estão falando alto pelos botecos
E gritam nos mercados que com certeza
Está na natureza

Será, que será?
O que não tem certeza nem nunca terá
O que não tem conserto nem nunca terá
O que não tem tamanho

O que será, que será?
Que vive nas ideias desses amantes
Que cantam os poetas mais delirantes
Que juram os profetas embriagados
Que está na romaria dos mutilados
Que está na fantasia dos infelizes
Que está no dia a dia das meretrizes
No plano dos bandidos, dos desvalidos
Em todos os sentidos

Será, que será?
O que não tem decência nem nunca terá
O que não tem censura nem nunca terá
O que não faz sentido

O que será, que será?
Que todos os avisos não vão evitar
Por que todos os risos vão desafiar
Por que todos os sinos irão repicar
Por que todos os hinos irão consagrar

E todos os meninos vão desembestar
E todos os destinos irão se encontrar
E mesmo o Padre Eterno que nunca foi lá
Olhando aquele inferno vai abençoar
O que não tem governo nem nunca terá
O que não tem vergonha nem nunca terá
O que não tem juízo

O que será, que será?
Que todos os avisos não vão evitar
Por que todos os risos vão desafiar
Por que todos os sinos irão repicar
Por que todos os hinos irão consagrar
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Deus Lhe Pague
Por esse pão pra comer, por esse chão pra dormir
A certidão pra nascer e a concessão pra sorrir
Por me deixar respirar, por me deixar existir
Deus lhe pague

Pelo prazer de chorar e pelo "estamos aí"
Pela piada no bar e o futebol pra aplaudir
Um crime pra comentar e um samba pra distrair
Deus lhe pague

Por essa praia, essa saia, pelas mulheres daqui
O amor mal feito depressa, fazer a barba e partir
Pelo domingo que é lindo, novela, missa e gibi
Deus lhe pague

Pela cachaça de graça que a gente tem que engolir
Pela fumaça, desgraça, que a gente tem que tossir
Pelos andaimes, pingentes, que a gente tem que cair
Deus lhe pague

Por mais um dia, agonia, pra suportar e assistir
Pelo rangido dos dentes, pela cidade a zunir
E pelo grito demente que nos ajuda a fugir
Deus lhe pague

Pela mulher carpideira pra nos louvar e cuspir
E pelas moscas-bicheiras a nos beijar e cobrir
E pela paz derradeira que enfim vai nos redimir
Deus lhe pague
Go to track listing

Homenagem Ao Malandro

Eu fui fazer um samba em homenagem
À nata da malandragem
Que conheço de outros carnavais
Eu fui à Lapa e perdi a viagem
Que aquela tal malandragem
Não existe mais

Agora já não é normal
O que dá de malandro regular, profissional
Malandro com aparato de malandro oficial
Malandro candidato a malandro federal
Malandro com retrato na coluna social
Malandro com contrato, com gravata e capital
Que nunca se dá mal

Mas o malandro pra valer
- Não espalha
Aposentou a navalha
Tem mulher e filho e tralha e tal
Dizem as más línguas que ele até trabalha
Mora lá longe e chacoalha
Num trem da Central

Agora já não é normal
O que dá de malandro regular, profissional
Malandro com aparato de malandro oficial
Malandro candidato a malandro federal
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Mora lá longe e chacoalha
Num trem da Central

Cotidiano
Todo dia ela faz tudo sempre igual
Me sacode às seis horas da manhã
Me sorri um sorriso pontual
E me beija com a boca de hortelã

Todo dia ela diz que é pra eu me cuidar
E essas coisas que diz toda mulher
Diz que está me esperando pro jantar
E me beija com a boca de café

Todo dia eu só penso em poder parar
Meio-dia eu só penso em dizer não
Depois penso na vida pra levar
E me calo com a boca de feijão

Seis da tarde como era de se esperar
Ela pega e me espera no portão
Diz que está muito louca pra beijar
E me beija com a boca de paixão

Toda noite ela diz pra eu não me afastar
Meia-noite ela jura eterno amor
E me aperta pra eu quase sufocar
E me morde com a boca de pavor

Todo dia ela faz tudo sempre igual
Me sacode às seis horas da manhã
Me sorri um sorriso pontual
E me beija com a boca de hortelã

Feijoada Completa
Mulher, você vai gostar
Tô levando uns amigos pra conversar
Eles vão com uma fome
Que nem me contem
Eles vão com uma sede de anteontem
Salta a cerveja estupidamente
Gelada pr'um batalhão
E vamos botar água no feijão

Mulher, não vá se afobar
Não tem que pôr a mesa, nem dá lugar
Ponha os pratos no chão e o chão tá posto
E prepare as lingüiças pro tiragosto
Uca, açúcar, cumbuca de gelo, limão
E vamos botar água no feijão

Mulher, você vai fritar
Um montão de torresmo pra acompanhar
Arroz branco, farofa e a malagueta
A laranja-Bahia ou da seleta
Joga o paio, carne seca
Toucinho no caldeirão
E vamos botar água no feijão

Mulher, depois de salgar
Faça um bom refogado
Que é pra engrossar
Aproveite a gordura da frigideira
Pra melhor temperar a couve mineira
Diz que tá dura, pendura
A fatura no nosso irmão
E vamos botar água no feijão
Go to track listing

Meu Caro Amigo

Meu caro amigo, me perdoe, por favor
Se eu não lhe faço uma visita
Mas como agora apareceu um portador

Mando notícias nessa fita

Aqui na terra tão jogando futebol
Tem muito samba, muito choro e rock'n'roll
Uns dias chove, noutros dias bate Sol
Mas o que eu quero é lhe dizer que a coisa aqui tá preta

Muita mutreta pra levar a situação
Que a gente vai levando de teimoso e de pirraça
E a gente vai tomando que também sem a cachaça
Ninguém segura esse rojão

Meu caro amigo, eu não pretendo provocar
Nem atiçar suas saudades
Mas acontece que não posso me furtar
A lhe contar as novidades

Aqui na terra tão jogando futebol
Tem muito samba, muito choro e rock'n'roll
Uns dias chove, noutros dias bate Sol
Mas o que eu quero é lhe dizer que a coisa aqui tá preta

É pirueta pra cavar o ganha-pão
Que a gente vai cavando só de birra, só de sarro
E a gente vai fumando que, também, sem um cigarro
Ninguém segura esse rojão

Meu caro amigo, eu quis até telefonar
Mas a tarifa não tem graça
Eu ando aflito pra fazer você ficar
A par de tudo que se passa

Aqui na terra tão jogando futebol
Tem muito samba, muito choro e rock'n'roll
Uns dias chove, noutros dias bate Sol
Mas o que eu quero é lhe dizer que a coisa aqui tá preta

Muita careta pra engolir a transação
Que a gente tá engolindo cada sapo no caminho
E a gente vai se amando que, também, sem um carinho
Ninguém segura esse rojão

Meu caro amigo, eu bem queria lhe escrever
Mas o correio andou arisco
Se me permitem, vou tentar lhe remeter
Notícias frescas nesse disco

Aqui na terra tão jogando futebol
Tem muito samba, muito choro e rock'n'roll
Uns dias chove, noutros dias bate Sol
Mas o que eu quero é lhe dizer que a coisa aqui tá preta

A Marieta manda um beijo para os seus
Um beijo na família, na Cecília e nas crianças
O Francis aproveita pra também mandar lembranças

A todo o pessoal
Adeus!

Apesar De Você
Amanhã vai ser outro dia
Amanhã vai ser outro dia

Hoje você é quem manda
Falou, tá falado
Não tem discussão, não
A minha gente hoje anda
Falando de lado
E olhando pro chão, viu

Você que inventou esse estado
E inventou de inventar
Toda a escuridão
Você que inventou o pecado
Esqueceu-se de inventar
O perdão

Apesar de você
Amanhã há de ser outro dia

Eu pergunto a você
Onde vai se esconder
Da enorme euforia
Como vai proibir
Quando o galo insistir
Em cantar
Água nova brotando
E a gente se amando
Sem parar

Quando chegar o momento
Esse meu sofrimento
Vou cobrar com juros, juro
Todo esse amor reprimido
Esse grito contido
Este samba no escuro

Você que inventou a tristeza
Ora, tenha a fineza
De desinventar
Você vai pagar e é dobrado
Cada lágrima rolada
Nesse meu penar

Apesar de você
Amanhã há de ser outro dia

Inda pago pra ver o jardim florescer
Qual você não queria
Você vai se amargar
Vendo o dia raiar

Sem lhe pedir licença
E eu vou morrer de rir
Que esse dia há de vir
Antes do que você pensa

Apesar de você
Amanhã há de ser outro dia

Você vai ter que ver
A manhã renascer
E esbanjar poesia
Como vai se explicar
Vendo o céu clarear
De repente, impunemente
Como vai abafar
Nosso coro a cantar
Na sua frente

Apesar de você
Amanhã há de ser outro dia

Você vai se dar mal
Etecetera e tal
Lá lá lá lá laiá

Quando O Carnaval Chegar
Quem me vê sempre parado
Distante, garante que eu não sei sambar
Tô me guardando pra quando o carnaval chegar
Eu tô só vendo, sabendo
Sentindo, escutando e não posso falar

Tô me guardando pra quando o carnaval chegar

Eu vejo as pernas de louça
Da moça que passa e não posso pegar
Tô me guardando pra quando o carnaval chegar

Há quanto tempo desejo seu beijo molhado de maracujá
Tô me guardando pra quando o carnaval chegar

E quem me ofende, humilhando, pisando
Pensando que eu vou aturar
Tô me guardando pra quando o carnaval chegar

E quem me vê apanhando da vida Duvida que eu vá revidar
Tô me guardando pra quando o carnaval chegar

Eu vejo a barra do dia surgindo
Pedindo pra gente cantar

Tô me guardando pra quando o carnaval chegar

Eu tenho tanta alegria, adiada Abafada, quem dera gritar

Tô me guardando pra quando o carnaval chegar

Amor Barato
Eu queria ser um tipo de compositor
Capaz de cantar nosso amor modesto

Um tipo de amor que é de mendigar cafuné
Que é pobre e às vezes nem é honesto

Pechincha de amor
Mas que eu faço tanta questão
Que se tiver precisão eu furto

Vem cá, meu amor
Aguenta o teu cantador
Me esquenta porque o cobertor é curto

Mas levo esse amor
Com o zelo de quem leva o andor
Eu velo pelo meu amor que sonha

Que enfim, nosso amor
Também pode ter seu valor
Também é um tipo de flor
Que nem outro tipo de flor

Dum tipo que tem que não deve nada a ninguém
Que dá mais que maria-sem-vergonha

Eu queria ser um tipo de compositor
Capaz de cantar nosso amor barato
Um tipo de amor que é de esfarrapar e cerzir
Que é de comer e cuspir no prato
Mas levo esse amor com zelo de quem leva o andor
Eu velo pelo meu amor que sonha

Que, enfim, nosso amor
Também pode ter seu valor
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Que nem outro tipo de flor

Dum tipo que tem que não deve nada a ninguém
Que dá mais que maria-sem-vergonha

Tanto Amar
Amo tanto e de tanto amar
Acho que ela é bonita
Tem um olho sempre a boiar
E outro que agita

Tem um olho que não está
Meus olhares evita
E outro olho a me arregalar
Sua pepita

A metade do seu olhar
Está chamando pra luta, aflita
E metade quer madrugar
Na bodeguita

Se os seus olhos eu for cantar
Um seu olho me atura
E outro olho vai desmanchar
Toda a pintura

Ela pode rodopiar
E mudar de figura
A paloma do seu mirar
Virar miúra

É na soma do seu olhar
Que eu vou me conhecer inteiro
Se nasci pra enfrentar o mar
Ou faroleiro

Amo tanto e de tanto amar
Acho que ela acredita
Tem um olho a pestanejar
E outro me fita

Suas pernas vão me enroscar
Num balé esquisito
Seus dois olhos vão se encontrar
No infinito

Amo tanto e de tanto amar
Em Manágua temos um chico
Já pensamos em nos casar
Em Porto Rico
Go to track listing

Tanto Mar

Foi bonita a festa, pá
Fiquei contente
Ainda guardo renitente
Um velho cravo para mim
Já murcharam tua festa, pá
Mas certamente
Esqueceram uma semente
Nalgum canto de jardim

Sei que há léguas a nos separar
Tanto mar, tanto mar
Sei, também, quanto é preciso, pá
Navegar, navegar
Canta primavera, pá
Cá estou carente
Manda novamente
Algum cheirinho de alecrim

Sei que está em festa, pá
Fico contente
E enquanto estou ausente
Guarda um cravo para mim
Eu queria estar na festa, pá
Com a tua gente
E colher pessoalmente
Uma flor no teu jardim

Sei que há léguas a nos separar
Tanto mar, tanto mar
Sei, também, que é preciso, pá
Navegar, navegar
Lá faz primavera, pá
Cá estou doente
Manda urgentemente
Algum cheirinho de alecrim

Minha História
Ele vinha sem muita conversa, sem muito explicar
Eu só sei que falava e cheirava e gostava de mar
Sei que tinha tatuagem no braço e dourado no dente
E minha mãe se entregou a esse homem perdidamente,
laiá, laiá, laiá, laiá

Ele assim como veio partiu não se sabe pra onde
E deixou minha mãe com o olhar cada dia mais longe
Esperando, parada, pregada na pedra do porto
Com seu único velho vestido, cada dia mais curto,
laiá, laiá, laiá, laiá

Quando enfim eu nasci, minha mãe embrulhou-me num manto
Me vestiu como se eu fosse assim uma espécie de santo
Mas por não se lembrar de acalantos, a pobre mulher
Me ninava cantando cantigas de cabaré,
laiá, laiá, laiá, laiá

Minha mãe não tardou alertar toda a vizinhança
A mostrar que ali estava bem mais que uma simples criança
E não sei bem se por ironia ou se por amor
Resolveu me chamar com o nome do Nosso Senhor,
laiá, laiá, laiá, laiá

Minha história e esse nome que ainda hoje carrego comigo
Quando vou bar em bar, viro a mesa, berro, bebo e brigo
Os ladrões e as amantes, meus colegas de copo e de cruz
Me conhecem só pelo meu nome de menino Jesus,
laiá, laiá
Os ladrões e as amantes, meus colegas de copo e de cruz
Me conhecem só pelo meu nome de menino Jesus,
laiá, laiá, laiá, laiá

Tatuagem
Quero ficar no teu corpo
Feito tatuagem

Que é pra te dar coragem
Pra seguir viagem
Quando a noite vem

E também pra me perpetuar
Em tua escrava
Que você pega, esfrega
Nega, mas não lava

Quero brincar no teu corpo
Feito bailarina
Que logo se alucina
Salta e te ilumina
Quando a noite vem

E nos músculos exaustos
Do teu braço
Repousar frouxa, murcha, farta,
Morta de cansaço

Quero pesar feito cruz
Nas tuas costas
Que te retalha em postas
Mas no fundo gostas
Quando a noite vem

Quero ser a cicatriz
Risonha e corrosiva
Marcada a frio
Ferro e fogo
Em carne viva

Corações de mãe, arpões
Sereias e serpentes
Que te rabiscam
O corpo todo

Mas não sentes

Teresinha
O primeiro me chegou como quem vem do florista
Trouxe um bicho de pelúcia, trouxe um broche de ametista
Me contou suas viagens e as vantagens que ele tinha
Me mostrou o seu relógio, me chamava de rainha
Me encontrou tão desarmada que tocou meu coração
Mas não me negava nada, e, assustada, eu disse não

O segundo me chegou como quem chega do bar
Trouxe um litro de aguardente tão amarga de tragar
Indagou o meu passado e cheirou minha comida
Vasculhou minha gaveta me chamava de perdida
Me encontrou tão desarmada que arranhou meu coração
Mas não me entregava nada, e, assustada, eu disse não

O terceiro me chegou como quem chega do nada
Ele não me trouxe nada também nada perguntou
Mal sei como ele se chama mas entendo o que ele quer
Se deitou na minha cama e me chama de mulher
Foi chegando sorrateiro e antes que eu dissesse não
Se instalou feito posseiro, dentro do meu coração

Mestre Curió – Capoeira Angola

19th of October 2024
I have made two videos of Mestre Curió songs in the past: Maracangalha and Saci Pererê
Below is the full album, recorded in México City, 1997. Turn subtitles on, as I captioned it - which means it's translatable to any language. The AI isn't perfect but it's much better than it used to be! I'm also putting the transcription here. *The chorus part is in italics*. There were some words/phrases I couldn't understand and shown with a '?'. This is a very nostalgic/time travel machine type of album, it transports you back in time and space! So, here's my homage to Mestre Curió and his voice. Thanks to a change in Copyright, compilations like this are now allowed on YouTube.
https://youtu.be/XvxopXasSK4

Tracks Listing
00:59 Perguntei para o diabo (Ladainha)
03:40 Naê
06:04 Volta do Bombeiro Amargurado (Ladainha)
08:07 Maracangalha
12:09 Saí Da Bahia (Ladainha)
14:11 Bahia tem
16:34 Aê goma
19:54 O Papa chegou na Bahia
24:39 Saci Pererê
26:28 Pra lavar minha roupa não tem sabão
28:40 Homenagem ao Mestre Pastinha (Ladainha)
31:29 Chora Capoeira
33:30 Adeus Corina Dandã
34:33 já vou me embora
34:59 Boa Viagem
37:02 Vamos sambar miudinho (Samba de roda)
This video was filmed by Emmanuela Soloblue during her visit to Salvador in January 2024
https://youtu.be/A2_oaDlDC8o

Perguntei para o diabo (Ladainha)
Perguntei para o diabo, colega velho
De onde veio
Pra onde vai
Se é solteiro, ou é casado, colega velho
Que trabalho você faz

Diabo me respondeu
Eu não conto a minha vida, ô meu bem
Que não tem necessidade
E não é juiz de paz
Nem tão pouco autoridade

Pra você mexer comigo, colega velho
Tem que ter capacidade
Quando eu fui para o inferno
Eu passei pelo Além
Pra você mexer comigo, colega velho
Vá pro inferno também, camaradinho

Viva meu deus
Iê, viva meu deus camará
Olha lá, viva meu mestre
Iê, viva meu mestre, camará
Olha que ele me ensinou
Iê, que me ensinou, camará
Olha lá a malandragem
Iê, a malandragem, camará
Olha lá, dá volta ao mundo
Iê, dá volta ao mundo, camará
Olha lá que o mundo deu
Iê, que o mundo deu, camará
Olha lá que o mundo dá
Iê, que o mundo dá, camará
Olha lá menino é bom
Iê, menino é bom, camará
Olha lá sabe jogar
Iê, sabe jogar, camará
Êh, joga ti pra ali
Iê, joga pra ali, camará
Êh, joga ti pra lá
Iê, joga pra lá, camará

Naė
Ô Naê, porquê você não falou.
Porquê você não falou, ô Naê
Que esse homem lhe bateu, ô Naê
Ô Naê, porquê você não falou
Ê, porquê você não falou, ô Naê
Para eu lhe defender, ô Naê
Ô Naê, porquê você não falou
Minha mulher e meu dinheiro, ô Naê
? ser desrespeitado, ô Naê
Ô Naê, porquê você não falou

Ê, porquê você não falou, ô Naê
Ô Naê, porquê você não falou
Que a polícia lhe prendeu, ô Naê
Ô Naê, porquê você não falou
Ê, delegado o que lhe prende, ô Naê
Ô Naê, porquê você não falou
Advogado vai soltar, ô Naê
Ô Naê, porquê você não falou

Volta do Bombeiro Amargurado (Ladainha)
Mamãe quero ser bombeira, colega velho
Meu filho, bombeiro não
Bombeiro apaga o fogo
Anda com a morte na mão
Eu criei o meu filhinho
Com toda dedicação
Veja só o mundo inteiro
Olha a sua profissão
A profissão de bombeiro
Anda com a morte na mão
? tá na cabeça
Como na cabeça tá
A mulher pra ser bonita, colega velho
Não precisa se pintar
A pintura é do diabo, colega velho
E a beleza é deus que dá, camaradinho

Chegou a hora
Iê, chegou a hora, camará
Ê, vamos nos embora
Iê, vamos embora, camará
Ê, pela a barra afora
Iê, a barra afora, camará
Ê, mundo de meu deus
Iê, mundo do Deus, camará
Olha joga ti pra ali
Iê, joga pra ali, camará
ê, joga ti pra lá
Iê, joga pra lá, camará

Maracangalha
Maracangalha ê ê Maracangalha ê á
Maracangalha ê ê Maracangalha ê á

Êi, Olha lá Maracangalha
Terra grande de valour
A terra da Capoeira
Onde Besouro andou - Maracangalha
Maracangalha ê ê Maracangalha ê á
Olha lá Maracangalha
Terra boa hospitaleira
A terra dos engenhos
Onde nasceu a Capoeira - Maracangalha
Maracangalha ê ê Maracangalha ê á

Olha lá Maracangalha
Terra boa de tradição
Todos com o uniforme branco
Com o seu chapéu na mão - Maracangalha
Maracangalha ê ê Maracangalha ê á

Ai, Olha lá Maracangalha
De você tenho valor
Hoje sei a Capoeira
Aprendi com o meu avô - Maracangalha
Maracangalha ê ê Maracangalha ê á

Ê, Olha lá Maracangalha
Que teve um terror
A terra da Capoeira
Onde meu pai também andou - Maracangalha
Maracangalha ê ê Maracangalha ê á

Ê, Olha lá Maracangalha
De você eu tenho dó
Jogo essa Capoeira
Do Brasil a Maceió - Maracangalha
Maracangalha ê ê Maracangalha ê á

Sai da Bahia (Ladainha)
Sai foi da Bahia
Terra boa, hospitaleira
A terra dos santos
E também da Capoeira

Peguei um avião
Peguei ? terra
Essa terra de (?) ô meu bem
Terra de gente boa

Eu fui até a igreja
Passei na Santa Cruz
Cheguei no pé do altar
Ajoelhei, fiz proteção

Nossa Senhora do Guadalupe
Me dê sua benção
Nesse mundo de meu Deus
Vou fazer minha profissão

Vou ensinar ao povo todo
Colega velho, jogar a Angola do chão
Neste mundo de meu Deus
Tenho medo de nada não, camaradinho

È mandigueiro
Iê, é mandingueiro, camará
Olha, ele é cabeceiro
Iê, é cabeceiro, camará
Olha lá, sabe jogar
Iê, sabe jogar, camará

Iê, joga ti pra ali
Iê, joga pra ali, camará
Iê, joga ti pra lá
Iê, joga pra lá, camará

Bahia tem
Bahia tem Capoeira
A Bahia tem Candomblé
A Bahia tem jararaca
A Bahia tem Demolidor
A Bahia tem gafanhoto
Tem Curió, quem me ensinou.
Quero ouvir
A Bahia tem Capoeira (o que é que tem?)
A Bahia tem Candomblé (eu quero ouvir)
A Bahia tem jararaca
A Bahia tem Demolidor
A Bahia tem gafanhoto
E Seu Curió, que me ensinou

É, e também tem Seu Manhoso
Pra ensinar a quem quiser
Ele ensina a criança, homem, menino e mulher

É, e também tem Seu Manhoso
Pra ensinar a quem quiser
Ele ensina a criança, homem, menino e mulher

É o México já tem Capoeira
Tem também Batucajé
E tem morena bonita
Que também bate com o pé

É o México já tem Capoeira
Tem também Batucajé
E tem morena bonita
Que também bate com o pé

É, Curió chegou no México
Com a sua tradição
Pra ensinar os Mexicanos
Jogar a Angola no chão

Curió chegou no México
Com a sua tradição
Pra ensinar os Mexicanos
Jogar a Angola no chão

Aê goma
Aê goma ê goma. Olha aê, goma de gomar
Aê goma ê goma. Aê goma de gomar
É, eu não posso passar pelo lado de lá
As menina me chama goma de gomar
Aê goma ê goma. Aê goma de gomar
É, meu pai me chama aê goma
As garotinha me chama aê goma

Aê goma ê goma. Aê goma de gomar
Ai, eu não posso passar pelo lado de lá
Minha irmã já só me chama pra jogar
Aê goma ê goma. Aê goma de gomar
Ê, minha mãe me chama aê goma
As criancinhas me chama aê goma
Aê goma ê goma. Aê goma de gomar
É eu não posso passar pelo lado de lá
Capoeira de Angola, bota pra jogar
Aê goma ê goma. Aê goma de gomar
Aê goma ê goma. Aê goma de gomar
É meu avô me chama aê goma
Ai Besouro me chama aê goma
Aê goma ê goma. Aê goma de gomar
Ê minha irmã me chama aê goma
Os meu filhos me chama aê goma
Aê goma ê goma. Aê goma de gomar
Meus alunos me chama aê goma
Minhas alunas me chama aê goma
Aê goma ê goma. Aê goma de gomar
É minha mulher me chama aê goma
Todo mundo me chama ê goma
Aê goma ê goma. Aê goma de gomar
Ê aê goma de gomar. Aê faca de furar
Aê goma ê goma. Aê goma de gomar
Eu falei então chegue pra lá
Aê goma ê goma. Aê goma de gomar
Aê goma de gomar. Olha aê, roupa de passar
Aê goma ê goma. Aê goma de gomar
Ê aê goma de gomar. Olha aê ferro de gomar
Aê goma ê goma. Aê goma de gomar

O Papa chegou
O Papa chegou. Olha o Papa chegou na Bahia
Olha o Papa chegou na Bahia
Foi pra quem nunca se viu
Olha o Papa chegou, olha Papa chegou na Bahia
Olha o Papa chegou na Bahia
Minha gente, venha ver
Olha o Papa chegou, olha Papa chegou na Bahia
O Papa saiu lá de Roma
Para passear no Brasil
Olha o Papa chegou, olha Papa chegou na Bahia
Ele saiu do Campo Grande
Foi atrás da Santa Fé
Olha o Papa chegou, olha Papa chegou na Bahia
E foi até Itapuã
E a Colina do Bomfim
Olha o Papa chegou, olha Papa chegou na Bahia
Oi tira tira, leva leva
Joga pra cima de mim
Olha o Papa chegou, olha Papa chegou na Bahia
Ô menina, minha menina
Traga água pra eu beber
Olha o Papa chegou, olha Papa chegou na Bahia

E não é cedo e não é tarde
É a vontade de te ver
Olha o Papa chegou, olha Papa chegou na Bahiaa
Olha o Papa chegou na Bahia
Sou de samba e de Angola e também de folia
Olha o Papa chegou, olha Papa chegou na Bahia
??
Olha o Papa chegou, olha Papa chegou na Bahia
E muita coisa a gente via
E por isso eu ??
Olha o Papa chegou, olha Papa chegou na Bahia
?? até o fim
Olha o Papa chegou, olha Papa chegou na Bahia

Saci Pererê
Eu vim da Bahia, *Eu vim da Bahia*
Vim tirar cipó, *Vim tirar cipó*
Encontrei neguinho, *Encontrei neguinho*
De uma perna só, *De uma perna só*
Perguntei seu nome, *Perguntei seu nome*
Ele respondeu, *Ele respondeu*
Meu nome está na mata, *Meu nome está na mata*
E tá no cipó, *E tá no cipó*
É um é e um c, *É um é e um c*
É um c e um ê, *É um c e um ê*

É Saci Pererê, *Pererê Pererê*
Quem quiser venha ver, *Pererê Pererê*
É Saci Pererê, *Pererê Pererê*
Era eu e você, *Pererê Pererê*
Com uma perna só, *Pererê Pererê*
Vou jogando na Angola, *Pererê Pererê*
Pernambuco (?) é maior, *Pererê Pererê*
É Saci Pererê, *Pererê Pererê*
É Saci Pererê, *Pererê Pererê*
Era eu e você, *Pererê Pererê*
Vou jogando Capoeira, *Pererê Pererê*
Para me defender, *Pererê Pererê*
Ê, É Saci Pererê, *Pererê Pererê*
É Saci Pererê, Pererê Pererê
É Saci Pererê
Pererê Pererê
É Saci Pererê, *Pererê Pererê*

Pra lavar minha roupa não tem sabão
Quero lavar minha roupa, não tem sabão
Ô, não tem sabão. Ô, não tem sabão
*Pra lavar minha roupa não tem sabã*o
Ôi, não tem sabão. Ô, não tem sabão
*Pra lavar minha roupa não tem sabã*o
Esse jogo é de Angola, cidadão
*Pra lavar minha roupa não tem sabã*o
? eu não fujo não
*Pra lavar minha roupa não tem sabã*o
Minha mãe lavadeira e não tem sabão

Pra lavar minha roupa não tem sabão
Oi com Nossa Senhora não me suje não
Pra lavar minha roupa não tem sabão
Ai, eu sou Angoleiro e meu jogo é no chão
Pra lavar minha roupa não tem sabão
Ê, vá pra lá, seu valentão
Pra lavar minha roupa não tem sabão
Ê, minha mãe eu já conheço
Pra lavar minha roupa não tem sabão
Ê, e o meu pai também
Pra lavar minha roupa não tem sabão
Mas se você bater em mim
Pra lavar minha roupa não tem sabão
Eu bato em você também
Pra lavar minha roupa não tem sabão
Ô, não tem sabão. Ô, não tem sabão
Pra lavar minha roupa não tem sabão
Esse jogo é de Angola, cidadão
Pra lavar minha roupa não tem sabão
Ôi, não tem sabão. Ô, não tem sabão
Pra lavar minha roupa não tem sabão
Ô, jogo de Angola não tem agressão
Pra lavar minha roupa não tem sabão
Esse jogo é bom, de educação
Pra lavar minha roupa não tem sabão
Pra mostrar que é bom não se bate não
Pra lavar minha roupa não tem sabão

Homenagem ao Mestre Pastinha
Essa é em comemoração ao meu grande mestre.
Essa eu fiz para ele por recordação.
Porquê o aluno, não tem só o mestre quando ele está pra ensinar...
Quando ele vai pra eternidade também, o aluno, é obrigatório se lembrar bem.
Eu me lembro do meu mestre a todo momento,
e a todos segundos, e a todos instantes.
Porquê o que eu sei hoje agradeço a Deus e a ele.
Então, ele se foi, mas mora ainda dentro do meu coração.
Mestre Curió

Meu senhor e minha senhora
Por favor me dê licença
(Pra) eu contar mais uma história
Essa história engraçada, colega velho
É da Capoeira Angola

Mestre Pastinha
foi o rei da Capoeira
e Angola em Salvador
Mestre Pastinha
foi o rei da Capoeira
e Angola em Salvador

Me ensina, Mestre
Porquê seu mestre lhe ensinou
Essa Capoeira Angola, colega velho

Feita com muito amor

Jogo em cima, jogo em baixo, sim senhor
Jogo em cima, jogo em baixo, sim senhor
Essa Capoeira Angola, colega velho
Espalhada em Salvador, Capoeira

Chora Capoeira
Chora Capoeira, Capoeira chora
Chora Capoeira, Seu Pastinha foi embora
Seu Pastinha foi embora
A saudade ele deixou
Mas deixou foi Curió
para essa Angola ter louvor, Capoeira
Chora Capoeira, Capoeira chora
Chora Capoeira, Seu Pastinha foi embora
É, atenção capoeirista
Por favor, tire o chapéu
Seu Pastinha tá jogando, ô meu bem
Numa roda la no céu, ô chora
Chora Capoeira, Capoeira chora
Chora Capoeira, Seu Pastinha foi embora
Seu Pastinha foi embora
Mas deixou jogo bonito
Ele está jogando agora
Numa roda infinita (?), ô chora
Chora Capoeira, Capoeira chora
Chora Capoeira, Seu Pastinha foi embora
É, Seu Pastinha foi embora
... ? em algum lugar
Mas aqui tem Curió
para essa Angola sustentar, oi chora
Chora Capoeira, Capoeira chora
Chora Capoeira, Seu Pastinha foi embora

Adeus Corina, Dandã
Adeus Corina, Dandão
Adeus Corina, Dandã
Vou me embora, vou me embora
Adeus Corina, Dandã
Colega velho, ? para levar
Adeus Corina, Dandã
É, traz um berimbau maneiro
Adeus Corina, Dandã
Colega velho, na hora de eu vadiar
Adeus Corina, Dandã
É, ? as coisas na vida
Adeus Corina, Dandã
Colega velho, que o me coração palpita
Adeus Corina, Dandã
É, um berimbau maneiro
Adeus Corina, Dandã
E uma morena bonita
Adeus Corina, Dandã

Eu já vou me embora
É, eu já vou beleza, eu já vou me embora
Eu já vou beleza, eu já vou me embora
Ai, eu já vou com Deus e Nossa Senhora
Eu já vou com Deus e Nossa Senhora

Boa Viagem
Adeus, adeus - *boa viagem*
Eu vou me embora - *boa viagem*
Eu vou com Deus - *boa viagem*
E Nossa Senhora - *boa viagem*
Mas depois eu volto - *boa viagem*
Se Deus quiser - *boa viagem*
No balanço do vento - *boa viagem*
No romper da aurora - *boa viagem*
No balanço do mar - *boa viagem*
Eu vou e volto - *boa viagem*
Ê, adeus - *boa viagem*
Ê, adeus - *boa viagem*
Ê, adeus - *boa viagem*
Ê, adeus - *boa viagem*
Vamos embora ê, vamos embora camará
Vamos embora ê, vamos embora camará
Dá volta ao mundo iê, dá volta ao mundo, camará
Dá volta ao mundo iê, dá volta ao mundo, camará
Que o mundo deu iê, que o mundo dá, meu camará
Que o mundo deu iê, que o mundo dá, meu camará
Que o mundo dá iê, que o mundo dá, meu camará
Que o mundo dá iê, que o mundo dá, meu camará
Adeus, adeus - *boa viagem*
Eu vou me embora - *boa viagem*
Eu vou com Deus - *boa viagem*
Nossa Senhora - *boa viagem*
Ê, adeus - *boa viagem*

Vamos sambar miudinho (Samba de roda)
Vamos sambar miudinho, miudinho
miudinho, miudinho, miudinho
Vamos sambar miudinho, miudinho, miudinho
miudinho, miudinho, miudinho
É, vamos sambar miudinho, miudinho
miudinho, miudinho, miudinho
Vamos sambar miudinho, miudinho, miudinho
miudinho, miudinho, miudinho
Quero ver as meninas pular de mancinho
Mexer as caderas bem devagarzinho
Vamos sambar miudinho, miudinho, miudinho
miudinho, miudinho, miudinho
É, Miudinho, miudinho, miudinho, miudinho
Vamos sambar miudinho, miudinho, miudinho
miudinho, miudinho, miudinho
Quero ver as morenas quebrar direitinho
Pisar nesse chão bem devagarzinho
Vamos sambar miudinho, miudinho, miudinho
miudinho, miudinho, miudinho

É, Miudinho, miudinho, miudinho, miudinho, miudinho, miudinho, miudinho
Vamos sambar miudinho, miudinho, miudinho
miudinho, miudinho, miudinho
Esse samba de Angoleiro se faz direitinho
Esse jogo de Angola é bem devagarzinho
Vamos sambar miudinho, miudinho, miudinho
miudinho, miudinho, miudinho
Quero ver o rapaz dizer o que faz
Pisar nesse chão bem devagarzinho
Vamos sambar miudinho, miudinho, miudinho
miudinho, miudinho, miudinho
Quero ver as morenas pisar direitinho
Requebrar pra esse samba bem devagarzinho
Vamos sambar miudinho, miudinho, miudinho
miudinho, miudinho, miudinho
Quero ver as morenas pisar direitinho
Requebrar nesse chão bem devagarzinho
Vamos sambar miudinho, miudinho, miudinho
miudinho, miudinho, miudinho
É, Miudinho, miudinho, miudinho, miudinho, miudinho, miudinho, miudinho
Vamos sambar miudinho, miudinho, miudinho
miudinho, miudinho, miudinho
Abra a boca, meu povo .. um pouquinho
Vai pegar nesse samba bem devagarzinho
Vamos sambar miudinho, miudinho, miudinho
miudinho, miudinho, miudinho
Esse samba é demais, de Curió
Esse samba é feito mas pelo Curió
Vamos sambar miudinho, miudinho, miudinho
miudinho, miudinho, miudinho
É, Miudinho, miudinho, miudinho, miudinho, miudinho, miudinho, miudinho
Vamos sambar miudinho, miudinho, miudinho
miudinho, miudinho, miudinho
Era o meu povo ?? sambar
Aquele que samba tem que cantar
Vamos sambar miudinho, miudinho, miudinho
miudinho, miudinho, miudinho
Era o seu diretor ??
Pega nesse samba ??
Vamos sambar miudinho, miudinho, miudinho
miudinho, miudinho, miudinho
É, Miudinho, miudinho, miudinho, miudinho, miudinho, miudinho, miudinho
Vamos sambar miudinho, miudinho, miudinho
miudinho, miudinho, miudinho
Quero ver as morenas pisar direitinho
Repetir as cadeiras bem devagarzinho
Vamos sambar miudinho, miudinho, miudinho
miudinho, miudinho, miudinho
É, Miudinho, miudinho, miudinho, miudinho, miudinho, miudinho, miudinho
Vamos sambar miudinho, miudinho, miudinho
miudinho, miudinho, miudinho
Quero ver as morenas ? faz
Quero ver os rapaz ? demais
Vamos sambar miudinho, miudinho, miudinho
miudinho, miudinho, miudinho

Quero ver os rapaz sambar direitinho
Pisar nesse chão bem devagarinho
Vamos sambar miudinho, miudinho, miudinho
miudinho, miudinho, miudinho

10 May 2024 – Mestre Gajé visits Mojubá

April 11, 2024 by Lelé
10 May 2024
Mestre Gajé came to visit Mojubá tonight and sang a lot of his songs. It was very special!
https://youtu.be/XCMRHLzTem4
https://youtu.be/11C_KTlyYcI
https://youtu.be/uKSriJ1CKd0
https://youtu.be/vNgwuYEpF08
https://youtu.be/64WeGz4MmwM

José Isidro de Carvalho, known as Mestre Gajé, was born in 1951 in Conceição da Feira, Bahia, Brazil. He is a Capoeira icon through his art, represented by his powerful songs. Well known in Mercado Modelo (Salvador, Brazil) and around the world, he's a symbol of wisdom and musicality.

Here's a documentary in Portuguese, about living legend, Mestre Gajé!
https://www.youtube.com/watch?v=j8UwAMozpC4

Minhá Sabiá

December 17, 2023 by Lelé

Minha Sabiá was adapted from a 1962 samba song, Sabiá Roxa by os Tincoãs. I don't know who brought it to Capoeira. I published the Capoeira version chords on Ultimate Guitar a while ago. It's a beautiful song, and I wanted to make an arrangement for it. I learned GarageBand last week and that gave me the tools to make it happen! I asked my husband and granddaughter to sing the chorus – so it's a very special family song now. I spent the weekend of 16th-17th of December 2023 working on it. Including the video below.

https://youtu.be/PJ8eiP_6UdA

```
E           A
Quem quiser pimenta
        B7
Minha sabiá
         E
Vai na pimenteira
        B7
Minha sabiá
            A
Tem muita gente boa
        B7
Minha sabiá
        E
Lá na cachoeira
        B7
Minha sabiá
       A
Oe Dona Miló
        B7
Minha sabiá
        E
Faça como eu
        B7
Minha sabiá
          A
```

Amarre seu cavalo
B7
Minha sabiá
E
Tambem amarro o meu
B7
Minha sabiá
A
Ela é roxa
B7
Minha sabiá
E
E ela é roxa só
B7
Minha sabiá
A
É roxa
B7
Minha sabiá
E
É roxa só
B7
Minha sabiá

Here is Minha Sabiá on Ultimate Guitar.
Lelé · Minha Sabiá Ft. Olivia Lu & Jeff Soundcloud
I also wrote/recorded a couple of songs with my family during the Christmas holidays.

Meu baião de terreiro

December 5, 2024 by Lelé
On Sunday's (3rd Dec 2023) Mojubá music class we were going around the group and people were singing songs of their choice and this song I hadn't heard before came up.

There was a bit of a caboclo theme going on and this song fitted nicely. Mestre Poncianinho explained that brada = announce. Caboclo announcing his arrival in the forest (*Caboclo brada na mata*). Some people sing bravo (brave) but he believes the original is *brada* not *bravo*. This song references Umbanda, and it treats Angola as an entity, that will arrive in the terreiro when it's ready (*Angola vem quando quer*) and then mentions Oxossi, the saint of faith. It's a very enjoyable song to sing.

> Meu Baião de Terreiro
> Angola vem quando quer
> Caboclo brada na mata
> Oxossi é santo de fé

https://lelecapoeira.com/wp-content/uploads/2023/12/03Dec2023—BaiaoDeTerreiro.mp3

An extra verse

> Oxossi mora na mata
> São Jeorge mora na lua
> eu jogo minha capoeira
> que é angola de rua

Otávio Senzalinha · Meu baião é de Terreiro🎶(ATENAS, 2019)🇬🇷

Mestre Forró, Facebook

More songs can be found in the singing playlist.. I put this one under the mysticism category.

Sou das estrelas - Mestre Gajé

19th of October 2023
https://youtu.be/QpmHc8_PZ6o?feature=shared&t=1640

(Song starts at 27:20)

Mestre Pastel sang this at the Sambando e Gingando Mojubá event and I can't get it out of my head, so I'm writing it down here.
Sou das estrelas - Mestre Gajé
[Chorus 1]
Sou das estrelas, eu sou da lua
Sou da poeira, menino, moleque de rua *('da poeira' and 'Capoeira' are interchanged here)*

I'm from the stars, I'm from the moon
I'm from the dust, boy, street kid

[Verse]
Já vendi laranja na feira de São Joaquim x2
Já vendi milho, pipoca, umbú, amendoim x2

I've sold oranges at the São Joaquim market
I've sold corn, popcorn, umbu, peanuts

Mestre José Antônio songs

August 27, 2023 by Lelé

A few of Mestre José Antônio's (Barracão Da Capoeira) beautiful songs.
No canto da lúna (Sang by Mestre Poncianinho, 2022)
No Canto da lûna Urucungo chorou (2x)
Chora chora Urucungo
Coração de cantador
Chora Chora Urucungo
Quero ouvir seu chororo
https://www.youtube.com/watch?v=ifSWB8YSskQ

Sela a Ventania (2019)
[chorus]
Sela a Ventania, dindinha *Ventania is a common name for horses in Brazil…*
Eu vou partir
Já raiou o dia, dindinha
Hora de ir.
[verses]
Veneno mateiro me espera lá fora
Vou rodar o mundo, dindinha
É hora, é hora.

Quando eu voltar, trago um trancelin
voto bem ligeiro, dindinha
Espere por mim.

Trago água de cheiro e laço de fita
Pra ficar feliz, dindinha
E mais bonita.
<iframe src="https://drive.google.com/file/d/1OM9cLAPQwEyiR5Ye6PWtQhAOjM5Q0Ukv/preview" width="400" height="55" allow="autoplay"></iframe>

Simbora meu mano (Andanças album)
[chorus]
Simbora meu mano, bora mano meu
Simbora pra Angola eh, bora mais eu
[verses]
Borá pra Aruanda, pra mestre Pastinha, Mestre Bimba, Besouro e também Canjiquinha
Bora pra Bahia, pra os dois João , um é o cobra mansa outro é o Gavião
Bora pra Pelourinho, pra o Mestre Moraes, aprender fundamento do nossos ancestrais
Bora pra o Barracão, pra vadiar um pouquinho, come mestre Zé Antônio e também Poncianinho
(Iguana singing)
<iframe width="50%" height="80" scrolling="yes" frameborder="no" allow="autoplay" src="https://w.soundcloud.com/player/?url=https%3A//api.soundcloud.com/tracks/1602628563&color=%23ff5500&auto_play=false&hide_related=false&show_comments=true&show_user=true&show_reposts=false&show_teaser=true&visual=true"></iframe>

Deixa meu gunga dizer
[chorus]
Deixa meu gunga dizer, deixa meu gunga falar
Você vai logo entender meu irmão
como o que é vadiar
(Sabrina singing)

Limoeiro de Sinhá (Andanças album)
[chorus]
Limoeiro de sinhá tira a galha do caminho
[verses]
Tira a galha do caminho, por favor seu limoeiro
Que eu passo na estrada á noite, não quero pisar no espinho
Essa/Minha estrada é muito longa, e eu vou devagarinho
Tem perigo nessa estrada e eu vou andar sozinho
Tira a galha do caminho, tira a galha do caminho
(Lelé singing)

Balanço das ondas (Andanças album)
Olha o balanço das ondas a calmaria do mar
Água pra quem tem sede
Saber pra quem vai ensinar
[chorus]
Olha o balanço das ondas a calmaria do mar
Sou cantador de primeira
Jogo meu verso no ar
Quando afino a viola
Faço o canário calar
[chorus]
Desço ao pé do berimbau
Mostro o meu cantar
Meu canto é verdadeiro
Meu canto diz Mojubá
[chorus]
Apêiara é caminho
Bom pra se caminhar
Mulher valente e guerreira
chamo as Iabás
(Mestre Poncianinho Singing)

Canarinho Cantador (Andanças album)
[chorus]
Canarinho cantador quero ouvir o seu cantar

[verses]
Eu tô ouvindo o seu cantar
Eu tô te vendo voar
Que alegria me dar
Canta lá que eu canto cá
Eu ja não vou te acompanhar
Pois eu não posso voar
O meu pai já me dizia
Que canário cantador
Não te pode prender
Mas se prende o bicho canta
De tristeza até morrer

Lavadeira de Maré
[chorus]
Lava minha alma, lavadeira de maré
Livra-me do mal, bom Jesus de Nazaré

[verses]
Lava minha alma, lavadeira de Itapuã/da Bahia/do São Francisco
Lava lavadeira, com seu canto de manhã
Lava lavadeira, nas águas do … (can't quite pick up the others)
(Mestre José Antônio singing) https://www.youtube.com/watch?v=C8RY81JFwQU

Meu Barracão
Meu Barracão tem dendê
Tem gunga, médio e viola
Tem jongo, maculelê
Tem brincadeira de Angola
<iframe style="border: none; overflow: hidden;"
src="https://www.facebook.com/plugins/video.php?href=https%3A%2F%2Fwww.facebook.com%2Fponciano.poncianinho%2Fvideos%2F1859743394147271%2F&show_text=0&width=476"
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Eu já vou me embora minha Senhora
Eu já vou me embora
Minha senhora
E a vontade de ficar
Minha senhora
Que me dão para levar
Minha senhora
Eu vou jogar (…)
Minha senhora
E a certeza de voltar
Minha senhora
…. chorar
Minha senhora

Mas quando seu gunga tocar meu senhor
Eu volto pra vadiar
Mas quando a saudade apertar meu senhor
Eu volto pra vadiar
Mas quando seu gunga chamar meu senhor
Eu volto pra vadiar

Pra aonde? Na beira do mar
Com quem? Com quem mais chegar

Cantando? o Mestre Valdemar
Louvando? a rainha do mar

Eu volto pra vadiá
Eu volto pra nóis vadiá
(Mestre José Antônio singing)
<iframe style="border: none; overflow: hidden;" src="https://www.facebook.com/plugins/video.php?href=https%3A%2F%2Fwww.facebook.com%2Fapeiaracyprus%2Fvideos%2F456151644892546%2F&show_text=1&width=560" width="560" height="556" frameborder="0" scrolling="no" allowfullscreen="allowfullscreen"></iframe>

Engaço (Andanças album)
[chorus]
Fruta madura que cai deixa engaço
Òia a pisada do rei do cangaço
[verses]
Oi mas óia a pisada do rei do cangaço
Sou boi arisco, não saio do mato/caio do lado
Cana moida pra mim é bagaço
Home valente eu calo no ato
Bicho danado é solto no mato

Vaqueiro Malvado (Andanças album)
[chorus] x3
Ô que vaqueiro malvado
[verses]
Que vaqueiro malvado/Que vaqueiro que era esse
Que entrou no meu roçado/cerrado
Botou fogo na catinga
Cortou/Queimou o capim do gado
A fazenda não era minha
Era um pasto alugado
[chorus]
O meu pai foi bom vaqueiro
Me ensinou a vaquejar
Passou a vida na lida
Mas não pode enricar
Deus levou antes da hora
Fez o meu peito sangrar
(Mestre added last verse and adapted this song for Capoeira)
https://www.youtube.com/watch?v=9lACdboqCHg
https://vimeo.com/268280245

Lelé Capoeira coming at you from new domain!

July 22, 2023 by Lelé
Dear readers/subscribers,

Due to major server issues (too slow, too unreliable) I had to move to a new server. I also finally got a better domain name!!! From now on this site lives at the aptly named lelecapoeira.com domain. Hopefully you should all still get new posts emails as before – if you got an email for this, then you're good to go, and you'll still get notified on an irregular basis 😉

Thank you for your continuing support – I really do appreciate your subscription!!!
Lelé

Peleja de Riachão Com o Diabo – Leandro Gomes de Barros

July 13, 2023 by Lelé

Peleja de Riachão Com o Diabo – Leandro Gomes de Barros (Literatura de Cordel)

Sections of this epic poem from literatura de cordel have been incorporated into Capoeira, where Riachão and the Devil (diabo) have a defiant dialog/word battle :

https://www.youtube.com/watch?v=3kv4HyrJvOE

Mestre Traira – Riachão do Diabo

Sílvio Acarajé

Amongst others…

Leandro Gomes de Barros (Pombal, 19 de novembro de 1865 — Recife, 4 de março de 1918) was a Brazilian "Literatura de Cordel" poet.

The Day of the Cordelista, on the 19th of November, celebrates the genre of "rope literature" and also Leandro's birth date.

Considered the first Cordel literature writer in Brazil, Leandro wrote approximately 240 booklets. He was nicknamed "The first, without second" and is still considered the greatest popular poet in Brazil of all time. He wrote many classics and best sellers – with some of his booklets selling well over 3 million copies.

After opening a small printer company in 1906 his booklets spread all over the North East of Brazil.
According to Carlos Drummond de Andrade, Leandro Gomes de Barros was "the King of poetry" in Brazil.
[source Wikipedia Leandro Gomes de Barros]

1 - Riachão tava cantando *Na cidade do Assu* *Quando apareceu um negro* *Da espécie de urubu* *Tinha camisa de solo* *A calça de couro cru* *Beiços grossos e virados* *Como a sola de um chinelo* *Um olho muito encarnado* *O outro bastante amarelo* ***Esse chamou riachão*** ***Para ir cantar martelo*** *(here, the mysterious stranger invites Riachão to sing "martelo" – like a rap battle…)* *Riachão arrespondeu* *Não canto com nego desconhecido!* *Por que pode ser escravo* *E ande por aqui fugido* *Isso é dar calda a nambu* *E só entra nego incherido* *Eu sou livre como o vento* *A minha linhagem é nobre* *Com muitos mais ilustrados* *Que o Sol no mundo cobre* *Nasci dentro da grandeza* *Não sai da raça pobre* *Você nega por que quer* *Está conhecido demais* *Diga se está fugido* *Diga quanto tempo faz?* *Se você não for cativo* *Obra desmente sinais* *Seja rico seja escravo* *Eu quero cantar martelo* *Afine sua viola!* *Vamo entra num duelo* *Só com minha presença* *O senhor tá ficando amarelo* *Vejo um vulto tão pequeno* *Que nem posso enxergar* *Parece que não precisa*	*2 - Jiboias, sucurujubas* *E monstruosos jaguais* *O jaguar rende-me culto* *A serpente aos meus pés morre* *Quando chega minha ira* *Só um poder o socorre* *Digo ao rio: Pare ai* *A água para e não corre* *Você não é Josué* *Que mandou o Sol parar* *Este parou três dias* *Para a guerra se acabar* *Nem Moisés com a sua vara* *Fez a água do mar secar* *Faço tudo que quiser* *Minha força é sem limite* *Os feitos por mim obrados* *Não vejo homem que os cite* *Eu determino uma coisa* *Não ha força que evite* *Salomão também fazia* *O que quera fazer* *Por meio de mágica e química* *Quis novamente nascer* *Em vez do nascimento* *Ele conseguiu morrer* *Salomão facilitou* *Confiado na ciência* *Encaminhou tudo bem* *Mas faltou-lhe a paciência* *Se não fosse esse erro* *Tinha outra existência* *Eu necessito saber* *Onde é seu natural* *Porque não sei se o senhor* *Tem nascimento legal* *De qual nação é que vem* *Se procede bem ou mal* *Você vem interrogar-me* *Eu lhe interrogo também* *Diga pra onde vai*	*3 - Veja que não se descuide* *E passe o pé pela mão* *Eu já canto há muito tempo* *Já estou muito habilitado* *Conheço alguma matérias* *Sou um pouco adiantado* *Tive estudo quatro anos* *Me considero letrado* *Sou professor de matérias* *Que sábio não as conhece* *A lei que dito no mundo* *O próprio rei obedece* *Meus feitos são conhecidos* *A fama se estende e cresce* *Você diz que tem ciência* *Dê-me uma explicação* *Se a terra faz movimento* *De quem é a rotação?* *Porque é que em 12 horas* *Há essa transformação?* *O Sol não é quem se move* *É fixo em seu lugar* *A terra está sobre eixos* *Os eixos a faz rodar* *Que por essa rotação* *Faz a luz do Sol faltar* *Descreva o grande mistério* *Que entre nós a terra tem* *De que é formada a chuva?* *Em que estado ela vem?* *É criada aqui por perto* *Ou em algum lugar mas além?* *Á água em estado líquido* *Por meio de abaixamento* *Que há na temperatura* *E pelo resfriamento* *Essa água é condensada* *Ajudada pelo vento* *Na altura que eu canto* *Outro não pode chegar* *Vá na altura que for*

Nem a viola afinar
Pela ramagem da árvore
Vê-se os fruto que ela dá
Riachão, isto são frases
De homem muito atrasado
Porque são vistos fenômenos
Que na terra têm se dado
Uma cobra pequenina
Mata um boi agigantado
Meu riacho pela seca
Dá cheias descomunais
Na correnteza das águas
Descem grandes animais
Go to 2.

E de que parte é que vem
Se é solteiro ou casado
Que trabalho você tem?
Não tenho superior
Sou filho da liberdade
E não conto a minha vida
Pois não há necessidade
Eu não sou foragido
Nem você é autoridade
Eu preciso advertir-lhe
Fazer-lhe observação
Me trate com muito jeito
Cante com muita atenção
Go to 3.

(Riachão lhe respondeu)
Remexa todos os livros
Que o senhor aprendeu
Eu não conheço esse ente
Que cante mais do que eu
Você ficará sabendo
O peso dum cantador
Quando me vir outra vez
Me trate de professor
Render-me a obediência
Conhecerá o meu valor
O senhor diga o seu nome
Eu quero lhe conhecer
Go to 4.

4 - Pois só assim vou dar
O valor que merecer
Em tudo que você diz
Ainda não posso crer
Você sabendo quem sou
Talvez fique assombrado
Superior a você
Comigo tem se espantado
Os grandes de sua terra
Eu tenho subjugado
Eu canto há dezoito anos
E vinte toco viola
Sempre encontro cantador
Que só tem fama e parola
Quando canta meio dia
Cai nos meus pés, no chão rola
Eu há muitos anos canto
Não vou em toda função
Arranco ponta de touro
Quebro furor de leão
Eu achei esse duro
Que para mim tenha ação
Mas de hoje em diante
O senhor tem de encontrar
A força superior
Que obrigue a se calar
Porque eu boto um cerco
Quem vai não pode voltar
Manoel, tu és criança
Só tens mesmo é pabulagem
Veja que fala é fôlego
Porém obrar é coragem
Juro que de hora em diante
Não contarás vantagem
Meu pai chamava antônio
Seu apelido era rio
Duma enxurrada que dava
Cobia todo baixio
Escavava em tempo de inverno
Enchia em tempo de estio
Conheci muito seu pai
Que vivia de pesca
Sua mãe era tão pobre
Que vivia dum tear
Seu padrinho tomou você
E levou-o parar criar
Onde morava o senhor
Que o meu avô conheceu?
Que eu nem me lembro mais
Do tempo que ele morreu

5 - Para da onça livrá-lo
Se lembra quando você
Ouviu o go canto do galo?
Eu me lembro disso tudo
Porque assim foi passado
Mas que idade tinha eu
Quando esse caso foi dado?
Eu era tão pequenino
Que meu pai teve cuidado
Você tinha nove anos
Foi caçar um novilhote
Se entreteu com umas flores
Que tinha lá no serrote
A onça foi esperá-lo
Para soltar-lhe o bote
Riachão disse consigo
De onde veio este ente
Que de toda a minha vida
Conhece perfeitamente?
Este será o diabo
Que esta figurando gente?
O senhor pergunta assim
De que parte venho eu
Eu venho de onde não vai
Pensamento como o seu
Eu saí do ideal
Primeiro que apareceu
Agora acabei de crer
Que tu és o inimigo
Te transformaste em homem
Para vir cantar comigo
Mas eu acredito em Deus
Não posso correr perigo
Inda não te ameacei
Nem pretendo ameaça-lo
Estou pronto a defendê-lo
Se alguém quiser atacá-lo
Em minha humilde pessoa
Tem um pequeno vassalo
Não quero saber de ti
Porque tu é o traidor
Desobedeceste a Deus
Sendo ele o criador
Fizeste traição a ele
Quanto mais a um pecador
Riachão, amas a Deus
Sendo mal recompensando
Deus fez de Paulo um monarca
De Pedro um simples soldado
Fez um com tanta saúde

6 - Eu me lembro disso tudo
Porque assim foi passado
Mas que idade tinha eu
Quando esse caso foi dado?
Eu era tão pequenino
Que meu pai teve cuidado
Você tinha nove anos
Foi caçar um novilhote
Se entreteu com umas flores
Que tinha lá no serrote
A onça foi esperá-lo
Riachão disse consigo
De onde veio este ente
Que de toda a minha vida
Conhece perfeitamente?
Este será o diabo
Que esta figurando gente?
O senhor pergunta assim
De que parte venho eu
Eu venho de onde não vai
Pensamento como o seu
Eu saí do ideal
Primeiro que apareceu
Agora acabei de crer
Que tu és o inimigo
Te transformaste em homem
Para vir cantar comigo
Mas eu acredito em Deus
Não posso correr perigo
Inda não te ameacei
Nem pretendo ameaça-lo
Estou pronto a defendê-lo
Se alguém quiser atacá-lo
Em minha humilde pessoa
Tem um pequeno vassalo
Não quero saber de ti
Porque tu é o traidor
Desobedeceste a Deus
Sendo ele o criador
Fizeste traição a ele
Quanto mais a um pecador
Riachão, amas a Deus
Sendo mal recompensando
Deus fez de Paulo um monarca
De Pedro um simples soldado
Fez um com tanta saúde
Outro cego e aleijado
Se Deus fez de Paulo um rei
Porque Paulo merecia
Se fez de Pedro um soldado

E você está padecendo *Muito mais moço do que eu* *Eu sei do dia e da hora* *Que nasceu seu bisavô* *Chamava-e Ana Mendes* *A parteira que o pegou* *Conheci muito o frade* *E vi quando o batizou* *Bote sua mascara abaixo* *Conte a história direito* *Da forma que você conta* *Eu não fico satisfeito* *Como vê-e um objeto* *Antes daquele ser feito?* *Seu bisavô se chamava* *Apolinário canção* *Era filho dum ferreiro* *Que o chamavam gavião* *Uai bisavó, lourença* *Filha de amaro assunção* *Mas que idade tem você?* *Que me faz admirar* *Conheceu meu bisavô* *Eu não posso acreditar* *Assim nestas condições* *Faz até desconfiar* *Seu bisavô e avô* *Foram por mim conhecidos* *Seu pai, sua mãe e você* *Antes de serem nascidos* *Já estavam em minha nota* *Para serem protegidos* *Que proteção te você* *Para proteger alguém?* *Sua pessoa e os trajes* *Mostram o que você tem* *A sua cor e aspeto* *Esclarecem muito bem* *Eu protejo você tanto* *Que o defendi de morrer* *Você se lembra da onça* *Que uma vez quis lhe comer?* *Que apareceu um cachorro* *E fez a onça correr* *Me lembro perfeitamente* *Quando a onça me emboscou* *Que já marcando o salto* *Que um cachorro chegou* *A onça coreu com medo* *Eu não sei quem me salvou* *Pois foi este seu criado* *Que viu a onça embosca-lo* *Eu chamei por meu cachorro* ***Go to 5.***	*Outro cego e aleijado* *Se Deus fez de Paulo um rei* *Porque Paulo merecia* *Se fez de Pedro um soldado* *Era o que a Pedro cabia* *Se não fosse necessário* *O grande Deus não fazia* *O teu vizinho e parente* *Enricou sem trabalhar* *Teu pai trabalhava tanto* *E nunca pode enricar* *Não se deitava uma noite* *Que não deixasse de rezar* *Meu pai morreu na pobreza* *Foi fiel ao seu senhor* *Executou toda ordem* *Que lhe deu o criador* *E foi uma das ovelhas* *Que deu mais gosto ao pastor* *Arre lá! Lhe disse o negro* *Você é caso sem jeito* *Faz até desconfiar* *Seu bisavô e avô* *Foram por mim conhecidos* *Seu pai, sua mãe e você* *Antes de serem nascidos* *Já estavam em minha nota* *Para serem protegidos* *Que proteção te você* *Para proteger alguém?* *Sua pessoa e os trajes* *Mostram o que você tem* *A sua cor e aspeto* *Esclarecem muito bem* *Eu protejo você tanto* *Que o defendi de morrer* *Você se lembra da onça* *Que uma vez quis lhe comer?* *Que apareceu um cachorro* *E fez a onça correr* *Me lembro perfeitamente* *Quando a onça me emboscou* *Que já marcando o salto* *Que um cachorro chegou* *A onça coreu com medo* *Eu não sei quem me salvou* *Pois foi este seu criado* *Que viu a onça embosca-lo* *Eu chamei por meu cachorro* *Para da onça livrá-lo* *Se lembra quando você* *Ouviu o go canto do galo?* *Para soltar-lhe o bote* **Go to 6.**	*Era o que a Pedro cabia* *Se não fosse necessário* *O grande Deus não fazia* *O teu vizinho e parente* *Enricou sem trabalhar* *Teu pai trabalhava tanto* *E nunca pode enricar* *Não se deitava uma noite* *Que não deixasse de rezar* *Meu pai morreu na pobreza* *Foi fiel ao seu senhor* *Executou toda ordem* *Que lhe deu o criador* *E foi uma das ovelhas* *Que deu mais gosto ao pastor* *Arre lá! Lhe disse o negro* *Você é caso sem jeito* *Eu com toda paciência* *Estou-lhe ensinando direito* *Você vê que está errado* *Faz que não vê o defeito* *É muito feliz o homem* *Que com tudo se consola* *Posso morrer na pobreza* *Me acha pedindo esmola* *Deus me dá para passar* *Ciência e esta viola* *O negro olhou riachão* *Com os olhos de cão danado* *Riachão gritou: Jesus* *Homem Deus sacramentado* *Valha-me a virgem Maria* *A mãe do verbo encarnado* *O negro soltou um grito* *Ali desapareceu* *Duma catinga de enxofre* *A casa toda se encheu* *Os cães uivaram na rua* *O chão se estremeceu* *Riachão ficou cismado* *Com cantor desconhecido* *Que quando encontrava um* *Tomava logo sentido* *O seu primeiro verso* *Era a Deus oferecido* **THE END**

Original, “literatura de cordel” version https://www.youtube.com/watch?v=W6nJjARX_xU

RIP Mestre Boa Voz

April 20, 2023 by Lelé

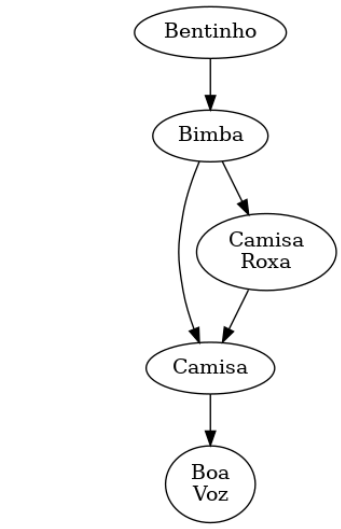
20 April 2023 – Mestre Boa Voz

Last night, during our Capoeira class, Mestre Poncianinho told us that Mestre Boa Voz had passed away and talked a little bit about his music. We started playing two by two with a song of his that we all

know so well and love: “Lenda Viva (aka Mandei caiá)”.
https://www.youtube.com/watch?v=lzABALNg63w

Later, at the end of the class we all sang “Chamado de Angola (aka Chama eu)” – which Mestre Boa Voz sings so soulfully in his Vol. 1 album.
Chamado de Angola (Boa Voz)

[chorus]
Chama eu, chama eu
Chama eu, Angola chama eu
Chama eu, chama eu
Chama eu, Angola chama eu
[Verse 1]
Numa viagem pra África
Oi numa viagem pra África
O meu mestre esteve lá
Em busca dos fundamentos
Da nossa capoeira
[Verse 2]
Vi falar do embondeiro
Que faz casa pra morar
Falar dos negros cuanhama
É uma tribo que tem lá
[Verse 3]
O dinheiro é o kuanza
O Quimbundo é pra falar
Capoeira vai crescendo
Bassula pra derrubar
[Verse 4]
Canta Dionísio Rocha
Diferente no cantar
O povo diz pagimne
Pedindo paz pro lugar
[Verse 5]
Muchima é coração
Que bate forte ao chegar
Parece que diz baixinho
Me leve um pouco pra lá
[Verse 6]
Cabeçada é quitunga
Luanda é a capital
Atabaque é ningoma
Hungo vira berimbau



https://genealogia.campodemandinga.com.br

[Verse 7]
Negro nascido na terra
Não pode no chão pisar
Pode ser campo minado
A guerra ainda ta lá
[Verse 8]
O tempo lá vai rolando
Quem manda em mim é Deus
Quando ele me abençoar
Eu vou lá te conhecer

When I was training with Dança da Liberdade, back in the days when we used physical CDs and internet music wasn’t as available, his vol I & II albums were played regularly and I got to know them well. His voice and musicality helped me develop the love that I have for Capoeira music.

I was always engrossed listening to his songs as they tell many stories, some heart wrenching, about slavery, history, Capoeira and culture.

His name, Boa Voz, says it all. He was a cantador and released a few albums. Up to volume 4 I believe? Boz Voz Volumes 1 – 4, Reflexões (with Abadá) group and probably more I don't know of.
A few tribute videos have been posted on YouTube – here's one of them.

Boa Voz, was born Sebastião Pelegrini de LJ Mattos on September 25, 1959, Petrópolis, Rio de Janeiro. He started Capoeira in 1979, and then started training with Mestre Camisa, founder of Abadá group.
SALVE MESTRE BOA VOZ

ChatGPT and Capoeira questions

April 3, 2023 by Lelé

Well… I had to try! Depending on who you ask, chatGPT could bring the demise of the job market and a world controlled by robots or the dawn of a new era, where boring, repeatable jobs can be done by AI, while us bio humans get to do the creative work and have more leisure time to stare at videos of cats, porn or whatever else we find entertaining…

ChatGPT stands for "Chat Generative Pre-trained Transformer." It is a type of conversational AI language model that is based on the GPT (Generative Pre-trained Transformer) architecture. As a language model, ChatGPT is designed to generate human-like responses to user input in natural language. It has been pre-trained on a large dataset of human language, allowing it to generate coherent and contextually appropriate responses to a wide range of inputs.

Q: **Escreva um corrido de capoeira sobre a lua e uma cobra** (Write a capoeira corrido about the moon and a snake). I think it failed in this case, as there's no chorus. This ain't a corrido. Notice the bias in making the snake an enemy and the moon a protector.
But fret not, I gave it a thumbs down and described what a corrido is… I wonder how long until it learns it needs a repeatable chorus…

Lá no céu brilhava a lua
E na roda de Capoeira
Um gingado de dar água na boca
Quem será que vai ser o primeiro?

De repente uma cobra apareceu
Fria e sinuosa como a serpente do mal
Mas os capoeiristas não se abalaram
Pois a Lua os protegia e o jogo continuou

A cobra tentou dar seu bote
Mas os jogadores se esquivaram
Ela ficou zangada e se enrolou
Mas os capoeiristas não desanimaram

Com ginga e malícia, eles dançavam
E a Lua brilhava cada vez mais forte
Os berimbaus ecoavam no ar
E a cobra foi embora, sem causar mais alarde

Na roda de Capoeira, a Lua é nossa guia
E a malícia é a nossa espada
Com gingado e coragem, enfrentamos a cobra
E vencemos mais um desafio nessa jornada.

So I got around that with

Q: **Escreva um corrido de capoeira sobre a lua e uma cobra com 3 versos e um coro repetido entre versos** (as above + 3 verses and chorus repeated between verses

Coro:

Lá na lua cheia, ê Lua
Uma cobra dançava, ê Cobra

Verso 1:
A cobra rastejava, ê Cobra
Seu veneno curava, ê Lua
Coro:
Lá na lua cheia, ê Lua
Uma cobra dançava, ê Cobra
Verso 2:
A lua iluminava, ê Lua
A cobra gingava, ê Cobra
Coro:
Lá na lua cheia, ê Lua
Uma cobra dançava, ê Cobra
Verso 3:
A cobra era astuta, ê Cobra
Mas a lua era mais luta, ê Lua
Coro:
Lá na lua cheia, ê Lua
Uma cobra dançava, ê Cobra

Q: what are the most common chord progressions in Capoeira songs?

Capoeira is a Brazilian martial art that is often accompanied by music. The music of Capoeira typically includes percussion instruments and a stringed instrument called a berimbau. The chord progressions in Capoeira songs can vary depending on the style and region of Brazil, but here are some common ones:
I-IV-V: This is one of the most common chord progressions in all of music. In Capoeira, it's often used in songs that have a faster tempo and are meant to energize the participants. i.e. C F G
I-IV: This chord progression is also very common in Capoeira songs. It's often used in slower songs that have a more melancholy or reflective feel. i.e. C F
I-V-vi-IV: This chord progression, known as the "four-chord progression," is popular in many styles of music, including Capoeira. It's often used in songs that are more upbeat and catchy. i.e. C G A F
ii-V-I: This chord progression is commonly used in jazz, but it also appears in some Capoeira songs. It's often used in songs that have a more complex melody or harmonization. i.e. D G C
Overall, the chord progressions in Capoeira songs are diverse and can vary greatly depending on the style and region of Brazil.

Q: Who is the most famous Capoeira Mestre of all time?

Capoeira is a martial art that has a long and rich history, with many famous mestres who have contributed to its development and spread around the world. However, it is difficult to pinpoint a single most famous Capoeira mestre of all time, as there have been many influential figures throughout the art's history.

That being said, some of the most well-known and respected Capoeira mestres in history include Mestre Bimba, Mestre Pastinha, Mestre Suassuna, Mestre João Grande, Mestre Camisa, Mestre Acordeon, and Mestre Jelon Vieira, among many others.

Mestre Bimba (Manuel dos Reis Machado) is often considered one of the most important and influential Capoeira mestres of all time. He is credited with creating the regional style of Capoeira in the 1930s, which helped to legitimize the art and establish it as a recognized martial art in Brazil.
Mestre Pastinha (Vicente Ferreira Pastinha) is another important figure in Capoeira history. He founded the Angola style of Capoeira and was known for his dedication to preserving the traditions and culture of the art.

Mestre João Grande and Mestre João Pequeno are two of the most well-known Capoeira mestres from Bahia, and both were students of Mestre Pastinha. They are respected for their skill and knowledge of Capoeira, as well as for their contributions to the preservation and dissemination of the art. Mestre Moraes is also a prominent Capoeira mestre, and is known for his work in founding and leading the group Grupo de Capoeira Angola Pelourinho (GCAP), which has helped to promote and preserve Capoeira Angola around the world.

In summary, while it is difficult to identify one single most famous Capoeira mestre of all time, there have been many influential figures throughout the art's history, including Mestre Bimba and Mestre Pastinha.

NOTE: If you type that on Google search it returns the Wikipedia entry for Mestre Bimba.

A meta question…
Q: what are the pros and cons, dangers and pitfalls of artificial intelligence robots like chatGPT?
As an AI language model, I can provide a general overview of the pros and cons, dangers, and pitfalls of artificial intelligence robots, like myself, including chatbots or conversational agents:

Pros:
Increased efficiency: AI robots can work 24/7 without needing breaks, which can increase efficiency and reduce costs.
Improved accuracy: AI robots can perform tasks with a high degree of accuracy, as they are not subject to human error or fatigue.
Personalization: AI robots can be programmed to provide personalized experiences to users, which can improve engagement and satisfaction.
Availability: AI robots can be accessible from anywhere in the world, making them an effective tool for global communication.

Cons:
Lack of emotional intelligence: AI robots may struggle to understand or convey emotions, which can limit their ability to communicate effectively with humans.
Limited creativity: AI robots may lack creativity, which can make them less effective in solving complex problems that require innovative thinking.
Dependence on programming: AI robots are only as effective as their programming and can be limited by the quality and accuracy of the programming.
Job displacement: AI robots can replace human workers, which can lead to job loss and social disruption.

Dangers:
Bias: AI robots can perpetuate biases and discrimination, as they can be trained on biased data or programming.
Malicious use: AI robots can be used for malicious purposes, such as cyber attacks or propaganda.
Lack of accountability: AI robots may not be held accountable for their actions, which can lead to legal or ethical issues.
Unintended consequences: AI robots can have unintended consequences, as they can make decisions that are not aligned with human values or goals.

Pitfalls:
Overreliance on AI: Overreliance on AI robots can lead to a lack of human interaction and a decline in social skills.
Inadequate training: AI robots require continuous training to improve their performance, and inadequate training can lead to errors and inaccuracies.
Privacy concerns: AI robots may collect and use personal data, which can raise privacy concerns and lead to potential misuse of data.
Lack of transparency: AI robots can be opaque in their decision-making process, which can lead to a lack of transparency and accountability.

Overall, AI robots like chatbots have great potential to improve efficiency, accuracy, and personalization, but their limitations, dangers, and pitfalls must be taken into consideration to ensure their safe and ethical use.

When I asked chatGPT about my father (he was a Brazilian architect, mathematician. university lecturer) – the internet knows about him because he made a little bit of a mark in his field and got written about a couple of times – things got weird. I asked the question “Who is ….?” a few times. Each time he was given a different nationality, but his career attributes were always correct, as was his year of birth. It did get his year of death wrong every time, but always the same wrong year. He died in 1997, but according to chatGPT all his many versions died in 2016. It really was like a parallel universe scenario – in which the same person had different nationalities. His name is very unique, I established that having searched him on google a few times over the years. I basically know what’s out there when it comes to him. For a little unknown like me, chatGPT has nothing at all to say, even less than Google search. So chatGPT makes stuff up sometimes. It uses bits of data it finds and then fills in the gaps, how I’m not entirely sure.

Capoeira Questions on ChatGPT

Coração Cantador – October 2022

October 4, 2022 by Lelé

Coração Cantador – October 2022

Mojubá's event, Coração Cantador took place in London, at the Dance Attic from 30th of September to 2nd of October. There was a large Instructor grading – to make up for the 2 year event hiatus, caused by covid. I graded as an Instructor, after 8 years of training with Mestre Poncianinho. It was a very special day as I graded with my friends: I counted 21 of us grading as Instructors. I counted 11 people grading as Professores on Sunday.

The following were guests and (some) were padrinhos, madrinhas to the Professores and Instrutores:

Mestre Ousado
Mestre José Antônio
Mestre Pedreiro
Mestre Sandro Alves
Mestre Casquinha
Mestra Paulinha
Mestre Pepeto
Mestre Primo
Mestre Passarinho
Mestre Parente
Mestre Boneco
Mestre Hiram
Mestre Fantasma
Professora Guerreira

Many students chose Mestre Poncianinho as padrinho. I chose to play my game to grade as Instructor with Mestra Paulinha.

As is traditional in events, guests shared songs with us and this one was very popular – Professora Guerreira orchestrated a beautiful group harmony:
https://www.youtube.com/watch?v=tlw_2lGGj6c
Filmed by El Maizena @ Coração Cantador, Dance Attic, London

O meu boi quer vadiar
Vadeia chamego nesse terreiro
Vadeia chamego nesse lugar

This song is inspired by Bumba Meu Boi.

YouTube Playlist of some of the games:
https://www.youtube.com/watch?v=1yb71ACq1fo&list=PLLtjjEEbz2qZxMDJwNXA12t5lkUniPxiP

Flickr Photos with some of the photos I took on my phone
https://www.flickr.com/photos/plasmatika/albums/72177720302576275

The 2nd of October was the day of the Brazilian Presidential election, 1st round. I went to West London College first thing in the morning, and queued for 1 hour to vote. My section's electronic voting machine malfunctioned, so I had to vote manually. As I left the queue had exponentially grown, I suspect people ended up queuing for 3 hours or more to vote. I've never seen so many compatriots in one place!

Capoeira and Sexual Assault

February 15, 2022 by Lelé

These articles are too important to be lost – so I'm doing a backup here. Written by The Capoeira Guidebook: Investigations into the Culture, History, and Philosophy of the Afro-Brazilian Art, Evan Wedsworth

Part 1: Mo' Power, Mo' Problems

3/1/2018 1:53:09 PM by Evan

A few things before we begin. First, this is not one for underage readers. There's going to be a lot of talk about sex, sexual assault, and rape. Second, I've reduced things down to just heterosexual men and women. I largely ignored sexual assault and rape within/against LGBTQI folks because I have no personal experience, knowledge, or data in that area, and don't want to pretend I can represent those issues. Third, obviously all this stuff is complicated and, being human, I'm biased.

Part 1 deals with how power structures and hierarchy worsen sexual assault. Part 2 is all-male, all the time. Machismo, masculinity. Plus what we can do to change our rape-y landscape.

Some definitions to get us off and running, via the Oxford English Dictionary.

Sexual Assault – "The action or an act of forcing an unconsenting person to engage in sexual activity; a rape; a crime involving forced sexual contact, variously defined as inclusive or exclusive of rape." So all rapes are sexual assault, but not all sexual assaults are rape.

Rape – "The crime of forcing another person to have sexual intercourse with the offender against their will."

Hollywood, the Beginning

Let's start in the place a lot of this stuff first went public, a land of magic and sin and dreams: Hollywood.

In 2010, Casey Affleck released a faux documentary, I'm Still Here, that followed Joaquim Phoenix's bizarre year trying to become a successful rapper. No one knew quite what to make of it. Even potential film buyers couldn't tell if it was real or fake, performance art or trash. It featured a truckload of uncomfortable encounters between Phoenix and other celebrities, drug use, Phoenix receiving oral sex from a publicist, and (I'm not making this up) a rival musician defecating on Phoenix's head while he slept. The movie's reception was, understandably, mixed. But among arguments over whether Affleck and Phoenix were Kaufman-ian geniuses or just hopeless weirdos, a troubling signal was lost in the noise. Two women from the film crew sued Affleck for sexual harassment. As Vox reports, "one of his accusers…alleged that Affleck instructed one of the crew members to flash his penis at her and routinely referred to women as 'cows'…[he] tried to convince her to stay in a hotel room with her." The other woman accused him of sneaking into her bed while she was asleep. She woke up to find him inches away, caressing her back and panting alcoholic fumes in her face. Not much was made over the lawsuit at the time, and after an out-of-court settlement Affleck went on to direct and star in more movies.

Now, eight years later, he's been penciled in on the growing list of men who've used their positions to harass, assault, and rape women. As the 2017 Best Actor, Affleck was scheduled to present 2018's Best Actress but dropped out, seemingly caving to public pressure that a man accused of sexual harassment shouldn't be the Academy Awards's figurehead when it comes to evaluating actresses.

It seems like we're seeing a shift in our culture. A few years ago, a woman speaking up about being sexually harassed could expect to be, on the whole, dismissed. As a society we shamed these women, making them look and feel ridiculous, as if they were the ones committing a crime. There are endless examples: a judge asking a woman why she couldn't just keep her legs closed, a university calling a woman a liar for publicizing her rape, another university being sued for protecting a Heisman-trophy winner when he was accused of raping another student, a small but significant consensus that if a woman's drunk she's partly to blame for getting raped. Ad infinitum.

Now, things seem a little different. Another day, another man revealed to be a harasser. Maybe we're realizing what some people have been saying all along: that a lot of women are subjected to a lot of unwelcome attention a lot of the time.

The Complex Threads of Power

Look up any study or article on sexual assault and rape (e.g. here, here, here, here, and here) and you'll find a common refrain: sexual assault is not about sex, it's about power. Although "power" is often used interchangeably with "control," most of psychology defines it differently. Dacher Keltner, a professor of psychology at the University of California, Berkeley, says it's "one's capacity to alter another person's condition or state of mind by providing or withholding resources—such as food, money, knowledge, and affection—or administering punishments, such as physical harm, job termination, or social ostracism." He points out that "this definition de-emphasizes how a person actually acts, and instead stresses the individual's capacity to affect others."

Affecting others can be leveraged in myriad ways. It can be direct, like your friend convincing you to see a crummy movie when you'd rather not, or indirect, like parents being a good example for their children. The former is easier to resist since it's plain; the latter is sneakier.

Moreover, power is primarily given, not taken. The ability to affect others is, on most levels, predicated on their allowing it (let's ignore stuff like priming/subliminal messaging since, as far as I know, the effects have been exaggerated). Leaders maintain their position more by the currency of respect than fear. Humans, social apes that we are, stay tuned to small changes in our communal climate. Navigating power dynamics, reputations, and gossip comes easily to us, and generally we follow people who are socially astute. The bullying CEO who blunders around, shouting and forgetting to pair the carrot with the stick, is mostly a myth.

So tracing the ties that bind leaders and followers together is messy. And to make it more convoluted, power

depends on context. A pastor has a large capacity to affect others when they're in church; less so at the movies. A group of friends can range from egalitarian to authoritarian depending on the setting. My younger sister usually defers to me when we're talking about martial arts, but I defer to her when the subject shifts to, say, music, an area where she's much more the expert.

If we view power as a gift, then the abuse of power is more than a group failing, it's a kind of personal betrayal. Respecting a friend or a teacher, especially when it involves following their advice or instruction, means loaning them something precious. Hey, I gave this to you and you messed it up. Unfortunately, as the saying goes, power corrupts. Keltner (he of the power definition above) writes about his research experiments where people are separated into two groups and a "condition of power" is randomly assigned to one group. The people in that group tend "to develop empathy deficits and are less able to read others' emotions and take others' perspectives…they behave in an impulsive fashion—they violate the ethics of the workplace." These aren't egomaniacs, just ordinary folks who've randomly been given influence over other, equally-ordinary people. And this happens over and over, to the point of mundanity. It's common enough that Keltner calls it the "banality of power abuse." (As an extreme example to illustrate power's corruptive influence, some studies have found that around half of the sexual assaults on prisoners are committed by guards.)

We're in a position where lending out respect is dictated by a shifting, turbulent, multi-colored social dynamic. And then, even though we tend to follow the socially intelligent among us, those very people often become less smart and empathic as they're given more influence. Their feet increasingly fit just one pair of shoes.

Power and Capoeira – the Double-Whammy

If you set out to design an environment where formal and informal power lines get as tangled as possible you couldn't do much better than capoeira. On the surface, there's the explicit ranks and batizados (yes, some groups don't do cords but I'd argue they still find ways to reinforce a hierarchical structure). Using a peculiar combination of military and scholastic framesets, capoeira sends constant (usually friendly) signals to new students that there's a totem pole, and they have a certain place on it. Titles like professor and mestre give teachers some of the same reverence bestowed on college professors and wise old kung fu gurus. New students catch on quickly as they hasten to fit in. Loosely speaking, they assimilate.

Underneath all that, capoeira bills itself as a community first and foremost. Rubbing elbows is practically required. A tired joke among the older students is, when announcing that we're doing a group intro class, to say, "Invite all of your friends outside of capoeira—if you have any left." Either all your friends join the cause, or you get new ones. Ex- and implicitly, capoeira makes certain promises to its practitioners. Here's a network that can be relied on.

Part of that involves sex. Batizados can get downright bacchanalian. In a lot of ways, it resembles a college scene: the social ties are knit tight, the alcohol easy to find, and the sex is often casual. Being in a capoeira group isn't much different from belonging to a fraternity, practically and ideologically. Both share a talent for socializing and networking; both share a love of partying. Granted, training capoeira doesn't mean you have to go all Animal House, but it's available and easy to find if you wish. Hooking up is a time-honored capoeira tradition.

Unfortunately, misogyny is as well. Defined by the good ol' OED as, "dislike of, contempt for, or ingrained prejudice against women," this is a commonly-recognized feature of lots of male-dominated fields (e.g. Hollywood, where women make up about 13% of directors). I don't have any data to make this claim, but I think it's intuitive: capoeira is pretty darn skewed, gender-wise. Women are so sparse in the upper ranks you could be forgiven for thinking a Y chromosome was part of the requirement for a contra-mestre cord. And yet, in my experience, new enrollments fall closer to a 50/50 split between men and women. Somewhere along the way a lot of women drop out of the sport.

Here, I'm not going to waste time fielding any explanations about whether women are less good at capoeira. Of course they're as good. Let's take that as a given and move on (if you have a problem with that, please enroll in a women's studies class or something).

Proving systemic gender prejudice is notoriously difficult (men rarely deny women professional advancement by outright saying, "If you weren't a woman I'd give you this promotion"). Cases of sexual discrimination often rely on aggregate numbers: we may not be able to prove one particular woman was discriminated against, but we can look at a company or a field overall to see if there are "bottlenecks" where women get forced out. Samuel Bagenstos, a professor at the University of Michigan law school, describes it as, "You see if there are bottlenecks in the process where the demographics get skewed in one way or another, and those are the places where you say, 'Aha, something fishy is going on here.'" Capoeira has a clear bottleneck—somewhere around the graduado rank, I'd say, lots of women disappear.

Harder to Say No

So we have system that's biased against women and regularly mixes formal and informal power structures. The hierarchy bleeds into more casual settings. In a sense, a mestre still wears his cord even at the bar. I've been to a lot of batizados where, when we go out to dinner, all the instructors sit at one table and all the students spread out among themselves. Even in a restaurant, there's a delineation between teacher and student.

We carry this mindset into more intense situations. Preserve the hierarchical structure, add in alcohol, maybe a little dancing and, voilá, a Gordian knot of social interests. There's the surface layer of chitchat and gossip, floating on an undercurrent of sexual interest. Different people are sniffing each other out, flirting and teasing. Trying to suss out who's interested. Again, nothing about this is unusual, but capoeira's intensely social nature acts like a magnifying glass, both sharpening and distorting the image. The star power of the mestres, the weekend deadline, and the multi-ingredient social stew condense into an atmosphere conducive to casual sex.
It's also conducive to sexual assault. As anyone who studies these things will tell you, our picture of a stereotypical rapist—the man leaping out of the bushes to ravish a woman on her way home in the dark—is basically wrong. Most rapes and assaults are done by someone the woman knows, i.e. "acquaintance rape," (the more accurate, encompassing term that replaced "date rape"). There's usually preceding sexual tension on the man's side, and alcohol's often present. Two people are flirting, drinking, chatting. She's undecided on how far things will go but she likes him; he's feeling confident, interested, maybe even determined. He comes on strong. Pushy. Maybe she's too drunk to refuse, or too frightened, or too confused, or too ashamed, or too self-conscious. This is not a "criminal in a dark alley" scenario. It's a "ordinary guy decides to take advantage of a woman in a complex social interaction" scenario (if you're interested, there are plenty of different examples laid out as teaching tools on what consent, withdrawal of consent, sexual assault, sexual exploitation, and rape look like. Here and here, e.g.). Capoeira's power lines don't help. "Rape takes place most often when there is social hierarchy—among men in prison, by men in marriage, by soldiers at war, by those enslaved by another group, by adults who control children, and by those preying upon people with physical or mental disabilities," says Merrill Smith in the Encyclopedia of Rape. Social hierarchy makes it harder for men to define consent (more on this in Part 2), and harder for women to say no.
Here, a simplistic argument against rape might say, "Well, what about consent? What about 'yes means yes'?" But trying to reduce such a multi-headed hydra of a problem down to a single clear line ("did she say no or not?") is a process born out of ignorance.

We have a complex environment with sexual interest, alcohol, and both overt and subtle power dynamics. Seen one way, this is the recipe for a great time. But if the dynamic shifts toward something darker and creepier, this becomes a place where acquaintance rape is more likely to happen. As Amanda Hess shows, writing in the Washington City Paper in an article called "On the Difficulty of Saying No", making a clear refusal isn't easy. "In acquaintance rape, the power dynamic is a little bit different—you may be hanging out with someone who is bigger, stronger, and maler than you are, but you know them and you trust them." Everything about capoeira's scene conspires to inflame the "knowing" and the "trusting." It's simply not set up to keep men in check (again, more on this in Part 2).
No one's collecting data on rape within capoeira (as far as I know) but nonetheless I feel confident saying that men are raping women in capoeira. Just like in larger society, this has been the open secret for some time. But it's making its way to the surface. The women in capoeira are less and less comfortable staying silent, of accepting this patriarchal model we have, of feeling ashamed when they needn't be. If you're a man in capoeira and you don't already know, let me break the news: everyone is talking about this. Not quite openly, but it's there. Social media is doing its part—in closed facebook groups stories are shared and names are named.
We've all allowed this to happen. We're all culpable. Time to start fixing it.

Hollywood, the Ending

If there's a fulcrum for our recent cultural shift on sexual assault and rape allegations, it's probably Harvey Weinstein. He's an example of both personal and systemic failure. As slimy as he is, Hollywood was set up for him to succeed. He harassed and assaulted multiple women for years with impunity not only due to his own degeneracy but also because the industry valued his work more than it cared about these women's welfare and career prospects. Logistically, Weinstein's unmasking took more than a dozen women publicizing their stories. But it also required something more radical: an audience willing to believe them, and willing to investigate. Who knows how many hundreds of women have been abused by men in privileged, powerful positions and then subsequently dismissed? Now, I hope, that blanket policy of dismissal is being overwritten.
Casey Affleck's example spans the BW (Before Weinstein) and AW eras nicely. Allegedly, some sexual harassment and assault was helped along by shooting an oddball documentary whose main narrative draw is the way it distorts the expectations for normal, respectful behavior. BW, not much reported. Now, like many other famous men, it's an essential addendum to Affleck's career. These men are professionally talented, but they come with something rotten. Without that rot, imagine how many equally-talented women might otherwise be working, contributing, influencing.
Capoeira isn't Hollywood, but I'd say they're neighbors. Weinstein controlled careers and leveraged that to commit sexual assault. Mestres and other formados usually can't overtly keep a woman from advancing, but they can sabotage her in other, subtler ways.
One of the most important things capoeira has given me is a sense of self. It gave me friends, peers, and idols, even. The community I've found has shaped me indelibly. Unfortunately, this is exactly what can get sacrificed

when one capoeirista rapes another. As important as careers and financial prospects are, I think that holding a community hostage is the graver sin. If we allow rape to continue, we're allowing rapists to dictate a part of how women connect to the capoeira community. We're betraying our most sacred value: capoeira resists oppression through a strong, supportive community.
If we don't recognize that capoeira's complicated power structure encourages acquaintance rape, we'll continue to lose women who could be strengthening and contributing to the art. And we'll continue to keep the worst of us—the harassers, the assaulters, the rapists—protected, venerated, ranking. This ugly capoeira, this violent, hateful scar on a changeable-beautiful-mercurial face, disgraces all of us. It squeezes the air out of the game, vacuums the warmth from capoeira's corpus. A body scooped of organs and compassion and vibrancy.
Is that who we are? Men and women willing to tolerate this kind of behavior? Willing to let the socially predatorial hold some of the available mestre cords and, thus, dictate how this art develops?
I sincerely hope not. Time to storm the Bastille.

Capoeira and Sexual Assault — Part 2: The House We Built, or, Behavior's a Bitch
3/14/2018 8:04:42 PM by Evan
A few things before we begin. First, this is not one for underage readers. There's going to be a lot of talk about sex, sexual assault, and rape. Second, I've reduced things down to just heterosexual men and women. I largely ignored sexual assault and rape within/against gay, trans, agender, and genderqueer folks because I have no personal experience, knowledge, or data in that area, and don't want to pretend I can represent those issues. Third, obviously all this stuff is complicated and, being human, I'm biased.
Part 1 deals with how power structures and hierarchy worsen sexual assault. Part 2 is all-male, all the time. Machismo, masculinity, with attempts to offer some solutions.
Here we go with Part 2.
Robert and Ted, or, The Devil Inside Us
One of my very favorite authors, Robert Sapolsky, published a book back in 1998 called The Trouble with Testosterone: And Other Essays on the Biology of the Human Predicament. Sapolsky is one of those sickeningly gifted humans who's untouched by gravity no matter where they walk—in his case, primatology, neuroendocrinology, and writing. As an unmotivated college student afflicted by a self-indulgent melancholy, Sapolsky was confirmation to me that science and art could coexist happily in one person. He was my Carl Sagan, just with baboons, not stars. In some small, ephemeral way, reading about his struggles with the human condition helped convince me life was both merely biology and somehow beyond it.
Sapolsky has a knack for answering the questions that rumble under the conscious, waking mind, threatening storms and causing trouble. At the time, identity was a thorny problem for me. Am I me? Or am I just the sum of my family, my friends, my environment? Is there even a distinction there? (I assume most adolescents go through some form of this).
In the essay Beelzebub's SAT Scores he grapples with the fascination his professional community—-Berkeley intelligentsia—developed for Ted Kaczynski. A prodigy with a PhD in mathematics by 25, the Unabomber's early life mirrored their own. A devil born from the same mother. They saw a little glimmer of themselves in Kaczynski's hyperliterate, aloof, maladjusted, meticulous brain. Students and faculty alike showed their unease in "offhand, self-conscious quips," joking about the Shakespearean library he'd assembled in his cabin alongside bomb manuals. The most repulsive—and intriguing—facet of Ted was the reluctant admittance that, somewhere in the dark, unbounded, feral part of themselves, they too had unleashed hell on colleagues, friends, strangers. But not as some mad-slasher fantasy, rather "we all have our little lists of enemies to be vanquished with the force of our minds, in clever, cerebral, elegant bits of mayhem. And then Kaczynski goes and does something with some queasy, identificative elements of exactly that." The liberal, educated elite were forced to reckon with the fact that a doctorate doesn't automatically convey morality. They all felt the deeply disquieting sense of There for the Grace of God Go I. "Its equivalence is one that haunts me—the certainty that there was at least one murderous Nazi who, at the end of a difficult day, could sit and be moved to tears by the same instant of Beethoven that undoes me," Sapolsky writes.
Or, more plainly, people are complicated. We're not uniform, even from day to day and person to person. What we call identity is not only inherent, hardwired traits but also the collage of effects we absorb from the people and places around us. Doing angelic things does not preclude doing bad ones. I know that's cliché, but its banality doesn't detract from its importance, or its sneakiness. It's an easy thing to say, and just as easy to forget.
Certain systems lend themselves to certain behaviors. We'd all behave a little differently in a monastery versus a dance party. Each place has a distinctive feel. People pick up these atmospheres with little social barometers and adjust accordingly. We're all capable of all kinds of behaviors, as the situation merits.
Capoeira, it's been said, is the perennial social mixing bowl. The reason capoeira sits so uneasily under the label "martial art" is that it wasn't designed for typical, physical self-defense. It was a tool for cultural and social preservation; a failsafe against Africans' loss of identity in the New World (wanna argue this? I'd be delighted, come at me). You can't have capoeira without community. Taken out of context, it makes no sense.

And given its ubersociality, capoeira exerts a lot of pull on behavior. For myself and most of the instructors I know, it's been the central, massive object in our personal solar systems. Unfortunately, its hierarchy, power structure, and inflexible view of masculinity come together to make a system conducive to sexual assault. In short, capoeira in many ways encourages the worst in men, who then harass, assault, and rape women.

Cord = Character, or, We Judge What We Don't Know

This is an inherently hierarchical sport (see Part 1 for oh so much more). As much as we like to pretend rank doesn't matter, that we judge mestres and alunos against the same criteria, it's obvious that we do in fact confuse personal worth with cord color. Different groups are guilty of this in varying degrees, but on the whole I have yet to see true egalitarianism. Which is not always a bad thing. There's an argument to be made for treating more experienced people as more important. Weightier. After all, they must've acquired at least some knowledge worth hearing if they've been around for decades. But we error when we extend the respect we have for a cord to the rest of a person's life. This is an easy mistake, and one I make all the time. I think it's human nature to take someone's behavior in one small, limited environment as representative of their entire personality. We see a competent, charismatic, funny instructor and take them to be competent, charismatic, and funny elsewhere too. For instance, standing in line at the bank. Or in a sexual encounter.

I realize the logical extension of this argument is, "Well then you can't every really know anyone." But there's a subtler point here worth unpacking. You can't accurately predict your friends' behavior in a certain situation if you've never before seen them in that situation. Setting matters. An instructor in front of a class is in a professional setting with some strict behavioral expectations. An instructor at an after-party with alcohol and pretty women is in a completely different setting with different standards for behavior.

To me, this is a depressing conclusion. Staying true to it means accepting that my own judgement isn't well-rounded, even on some of the people I think know well. I have friends in capoeira who I've known for more than decade, who I'm certain would let me sleep on their couch if I showed up on their doorstep unannounced, would recommend me for a job if I asked them. But I don't in fact have a comprehensive picture of their lives. What are they like at work? Are they fair-minded bosses, diligent employees? How do they behave in an argument? Do they say cruel or contemptuous things to their spouse when they're upset? And, of course, how do they conduct themselves in a sexual encounter? Beats me. All I know is that they're nice to me at batizados. But even though I only get a tiny glimpse of this complicated, multi-faceted, mutable organism I call my friend, I believe I know them very well, setting be damned. Like the blind men feeling an elephant, I get only a leg and mistake it for the whole animal.

We all do this. It's the nature of social interaction. But it's, at heart, fallacious reasoning. We forget that kind people can be cruel. An upstanding guy with a solid marriage can still philander. Creepy men aren't necessarily creepy all the time, and charm doesn't cancel out creepiness. In fact, if you think about it, being charming and charasmatic might allow a man to be more successful at sexually assaulting women and keeping it quiet. So the well-behaved among us men are the least qualified to search out creeps, precisely because we only see the charm. A knowledgeable, engaging teacher can still be a bully when no one's watching. These are not mutually exclusive qualities.

Toxic Masculinity, or, You Can Be Any Kind of Man so Long as You're a Manly One

Capoeira reinforces a certain type of rigid masculinity. The roda abides by detente—we enter this demarcated space, sabers rattling but still sheathed. Posturing our way through a mock battle. Whether by overt physical dominance or sneakier, malicioso means, each person is seeking ways to one-up their partner. And not only one-up them, but do it with style. Capoeira engenders display. Playing capoeira is part combat, part kabuki. And this peacock-like behavior, this staged production, can augment a poisonous machismo.

Prowess is a defining feature of masculinity. Being masculine means being skilled, confident, and self-assured. The roda is the perfect place to show off these qualities. And the more the game heats up, the more masculine the display. I know one mestre who, after catching someone, will volta ao mundo in a weird shimmy-step, shoulders rolling and neck bobbing—a rooster walk. And as he struts around the circle, the crowd responds. You can see other guys imitate him, rooster-ing around, trying to invoke the same masculine energy that this tall, muscled, fast, confident, skilled man embodies.

Not only do we get explicit bragging, but capoeira rewards a multi-layered dialogue of machismo. If the roda was just a fight—something more like MMA—masculinity would be defined by explicit dominance. One person destroying another (a friend of mine has remarked that the UFC is essentially the male analogue of prostitution—making money by distilling maleness down to a simplified, sexualized simulacrum). But since capoeira is a gray area, violence-wise, it offers a variety of ways for a man to demonstrate his savoir faire. This isn't necessarily bad. We have a buffet of options to convey skill, and that leads to a diverse sport. But it also creates a sort of machismo-multiplier. The more complicated the dialogue, the more male brinkmanship we get. Machismo displays get reinforced over and over until they're absurdly exaggerated and there's no room for playfulness, humor, or caring in the game.

Not only does this uber-masculine nonsense play out in rough, pseudo-violent contests, it also drastically restricts the texture of the roda. Men who aren't interested in butting heads don't feel comfortable playing. The

more they drop out, the more the players get drawn solely from the rooster population.
Women aren't immune. Games between women get hyped in uncomfortable, sexualized ways. Roda só mulheres, that old standby, leaves almost a strip club scent in the air. Men, in the guise of "allowing" the women to play, set the stage and then watch the performance. Ditto with fights between women. Two women going at it isn't received as a fight, more as a mud wrestling match. Let's not even mention the "bottle dance" that infiltrates samba de roda.
In sum, machismo reinforces itself and simultaneously shuts out other expressive qualities. Both men and women get reduced to sexualized caricatures—men are praised for being bruisers and peacocks, while women are praised for being objects of desire. Not a human being in sight.

Meanwhile, in the Real World, or, Back to the Kitchen with You

It would be naive to think this gendered reduction ends when the roda does. Out of abadas, those roles persist. The sexual script is already well-established in regular life: generally speaking, men are pursuers, women are gatekeepers. One article sums it up as, "Boys learn at young age, from pop culture, their elders, and their peers, that it's normal to have to convince a woman to have sex, and that repeated small violations of her boundaries are an acceptable way to do so—perhaps even the only way." Affirmative-consent-strides-lately-made notwithstanding, it's still accepted that men should be pushy, even forceful. Women have been gaining agency in the sexual conversation, but the disparity in power between men and women still leaves the girls at a disadvantage when it comes to making a free, unforced decision whether to have sex or not. Common sex ed books include cringers like "Girls need to be aware they may be able to tell when a kiss is leading to something else. The girl may need to put the brakes on first in order to help the boy," and "Men sexually are like microwaves and women sexually are like crockpots…men respond sexually by what they see and women respond sexually by what they hear and how they feel about it." Passing these stereotypes off as facts sets up the rules: men pursue mindlessly and women must resist.
Pushiness is so common that we often don't recognize it. Like the proverbial joke about fish not having a word for water, love stories often center on a man hammering away at a woman's boundaries. There's a cornucopia of examples: Edward sneaking into Bella's room to watch her sleep, and later disabling her car so she can't leave the house; Lloyd iconically holding a boombox under Dianne's window after they've broken up—then later, after she's given in, he tells her it doesn't matter whether he needs her specifically, or just needs some girl, any girl; Spike trying to rape Buffy early in the series only to become the love interest later; General Hospital's Luke and Laura becoming the show's "supercouple" even though, originally, Luke raped Laura—but no matter, she fell in love with him and thirty million people watched their wedding. The stories we tell show just how ubiquitous the confusion is between "persistent boundary violation" and "romance".
In all these stories, women are attachments to men. The "he keeps trying until he gets it" plotline undercuts the autonomy the women should have. Her decision to say no is vastly less important than his decision to persist. Always the supporter, never the star.
This reinforces the main axiom of rape culture: that a woman's worth is erotic first, all else second. Conduits to sex, not thinking, feeling people. The uniquely cruel twist here is it legitimizes all the little trespasses men care to make. A hand sliding down the back, a boob grab, a lewd come-on at work…hell, why not pull your penis out entirely? (Looking at you, Lauer!) It's the perks of being male; party favors dished out when you have status and power. As Rebecca Traister writes, "These are the terms on which we are valued…the men we tricked ourselves into thinking might see us as smart, formidable colleagues or rivals, not as the kinds of objects they can just grab and grope and degrade without consequence. It's not that we're horrified like some Victorian damsel; we're horrified like a woman in 2017 who briefly believed she was equal to her male peers…who has suddenly had her comparative powerless revealed to her."

The Hall of Masculine Mirrors, or, Friends Don't Let Friends Commit Rape

Capoeira is not an antidote to these real-life woes, it's a magnifying glass. The same men who rack up kudos for being fast and strong and belligerent in the roda often stay the course at the afterparty. So many things about this system reward their military play-style, it makes sense to continue the campaign. Worse, there's an implicit promise for instructors coming from out of town that part of the payment for your work is sex. Teach a workshop, lead a roda, do your thing, and there will be women around. It's not unusual at all, it's as cliché as a berimbau tattoo.
And when the dander's up, consent becomes the catchall. Discussions about rape—particularly acquaintance rape—-are too often overly simplified, i.e. yes means yes. The magic word, the necessary and sufficient condition. But restricting your stance to just this datum means ignoring both the gendered power disparity (how free was she, really, to say no?) and the fact that what really matters is the recognition of consent. Both parties have to accurately parse consent from each other. Ideally, man and woman eye each other, chat it up, and progress from there with consent being given and understood correctly every step of the way. But, as always, context matters. A study done by Ashton Lofgreen out of the Rush University Medical Center in Chicago examined how well men can differentiate between sexual interest and sexual consent. A sample of guys were measured on how well they matched up with stuff like hypermasculinity, hostile sexism, and rape myths

(agreeing with statements like “women generally find being physically forced into sex a real ‘turn-on’” or “when a woman says no, she means yes”). Then they ran through different hypothetical sexual scenarios and asked the men to talk about how much sexual interest a woman was displaying, how she communicated that, and whether she was consenting to having sex. The scenarios ranged all over, from body language to talking to oral sex to in medias res. Lofgreen reported that the mens’ understanding of interest and consent “weren’t particularly nuanced. They [Interest and consent] were so correlated and impacted in such similar ways by variables of interest that they were virtually indistinguishable.”

Consent is the public’s litmus test for determining rape. We like to think we can determine whether a man raped a woman based on a single, objective criterium. Like a soccer goal—here’s the line, was it crossed? And in some cases, it’s that easy. The rape was so blatant and horrific that it’s as ambiguous as knife in the belly. But the conditions can get muddier. Everything’s in flux. From the perspective of the men in this study, consent’s in the eye of the beholder. Where the women lay down interest, the men picked up consent.

When we think of “rapist,” we’re inclined to draw a scene out of the 1950s: a woman in a walking home alone late, a man emerges from the shadows, they struggle, she screams, exeunt. It’s easier to slap a label like psychopath on these men because it distances them from us. We’re human beings, they’re reptilian stalkers. We’ve been slow to alter this picture to fit a much more insidious reality. Most of the time, being a rapist is not some hardwired, identifiable trait like, say, being a redhead. “We tend to feel more comfortable characterizing rapists as social deviants lurking in dark alleys…however, our findings demonstrated that men’s perceptions of consent varied more as a function of situational factors rather than as a function of stable personality traits like antisociality or empathy.” In other words, he’s not waiting in the alley, he’s sitting next to you on the couch, smiling. Nice guys rape women, too.

Piggybacking on that, another study set out to find what kinds of circumstances lead some men to commit acquaintance rape repeatedly. Pulling from 183 men who’d all self-reported at least one act of sexual aggression in the past year, the authors reported that “rape supportive attitudes, expectations for having sex, misperceptions of sexual intent, victim’s alcohol consumption, attempts to be alone with her, and a number of consensual sexual activities prior to the unwanted sex were significant predictors of perpetrators’ post-assault use of justifications.” This was especially important because “greater use of justifications was a significant predictor of sexual aggression over a 1-year follow-up interval.”

Just these two studies does not a conclusion make, but even they give us a blueprint of what kind of machine permits sexual violence. It’s marked by men with rape-supportive attitudes, expectations for sex, and a boiling machismo, sniffing around among alcohol and women who’re maybe making eyes. Which can lead to “misperceptions of sexual intent,” which leads to mistaking interest for consent, which leads to unwanted sex. Then these men justify their actions to themselves, and so it goes. The machine turns. Sounds like a capoeira event to me.

Dealing with It, or, The First Rule of Fight Club is You Talk About Fight Club

My group has something called the Leadership Program that students can apply for after a few months of training. It’s martial arts 101—offer something that gives extra benefits and a little status bump. Part of Leadership is a curriculum of monthly lessons, discussions of stuff like “Discipline,” “Goal Setting,” and “Financial Responsibility.” Maybe one of them should be “Rape.” We need to have an honest talk about sexual assault and rape in our sport. The problem is big enough that all of us are culpable. We all know a few scumbags—by reputation, at least—and have these men been punished? No, largely. Most of these men are talented capoeiristas, charismatic instructors. They’re paid to fly out and teach, given food, accommodations, and a platform. By continuing to reward them for how great they play in the roda, we tacitly endorse a continuing cycle of harassment and assault. For those of you who’ve held events, how many people have you brought out because they’re high-profile, skilled capoeiristas while also knowing you have to keep an eye on them at the after-party? How many formados are you friendly with despite knowing their reputation for pushing the boundaries of consensual sex?

The gut-reaction retort to everything I’ve said here is, “It’s a witch hunt!” That I’ve grabbed my pitchfork and torch a little too eagerly. That the women speaking up about this are man-haters, femi-nazis with a license to castrate. That the men who support them are gender-traitors and betas who can’t get a date anyhow. That together we’re conspiring to inflate the problem. Rape histrionics. And yeah okay, crying wolf isn’t helping anyone. But the reality is that false accusations, while admittedly difficult to measure, are reckoned to be about 2-8% of cases, or the same as other violent crimes (see here, here, here, and here if you’re hungry for data). However, given that rape is extremely underreported, worrying about false accusations is like worrying about a pebble in your shoe while the rockslide’s bearing down on your head. And as our culture shifts and the stigma of having been raped dissipates there will only be more accusations. Whatever we think the scale of the problem is now, it’s bigger than that.

Luckily, the main takeaway here—environment influences behavior—gives us an antidote. Like so many other social issues, if we accept that we’re all responsible for creating this environment then we can move to the next step, cleaning out our poisonous social atmosphere. There will always be some men beyond help, serial rapists

who do intentionally stalk and hurt women. And they should be reported directly to the police; let them face the ruinous consequences of their actions. But the majority of sexual assaults are done by men who might be swayed if only the circumstances were different (if we assume capoeira is similar to universities, around 2% of men are serial, intentional rapists, and a further estimated 8-10% of men are morally gray enough to assault someone, but could be swayed in the right environment).

In buzzword-speak our strategy is “bystander intervention.” Be aware of the situations that lead to acquaintance rape and get in the way. Men who’re pushy, foisting drinks on a woman or trying to isolate her, need watching. It’s not the creepy stranger, it’s the charming “friend.” Alcohol is a biggie; around 75% of sexual assaults involve alcohol abuse. There are now bystander intervention programs aplenty, although their effect is debated (here, here, here, if you’re interested in checking them out. Most are courses, several-day-long affairs that are usually aimed at younger people, i.e. middle-, high-school, college, on the basis that it’s more effective). Rape is such an elusive crime anyhow, measuring the extent a program precludes rape is a big ask. Nevertheless, the logic is sound. In a group setting, we can watch out for one another. RAINN makes it simple, “Whether you’re taking home a friend who has had too much to drink, explaining that a rape joke isn’t funny, or getting security involved when someone is behaving aggressively, choosing to step in can affect the way those around think about and respond to sexual violence.”

As simple as that sounds, it masks the hard part. Quoting rape-victim support organizations is one thing, actually stepping in front of a man as he’s trying to lead an obviously-tanked woman upstairs is another. Believing MeToo is cool; realizing that, as a dude, you’re either part of the problem or part of the solution is cooler. There’s no such thing as inaction here, we all contribute to our surroundings whether actively or passively.

The dated, standard victim-blaming arguments about how it’s her fault because she was drunk, or dressed provocatively, or dumb for hanging out with the guy everyone knows is trouble, or allowed him into her room, or blah blah blah, miss the point entirely. As a friend of mine remarked, “In 75% of rapes the woman was drunk or wearing a skirt or whatever, but in 100% of rapes the guy was a rapist.” Bitingly summed up as the shift in campaign mottos from Don’t Get Raped! to Don’t Rape!, giving advice to women about traveling in groups, keeping a headcount, watching drinks, and wearing chainmail coveralls won’t be nearly as effective as getting men to follow the advice of don’t rape people. Getting men to address the problem will go the furthest towards solving it.

But, say it with me, context matters. Slogans are memorable and broad, but they don’t address the finer points, like the Aziz Ansari scenario: he comes across not as a predator, but as a typically eager, pushy, clumsy guy who clomped all over her right to affirmative consent. Plus, given that 70% of the time a woman knows her assaulter, there’s reason for her to feel conflicted about saying no. Or, for that matter, branding a friend or acquaintance with the heavy title “rapist.” So we need to not only intervene as a bystanders, but also as sexually-active people. Women, by virtue of being attacked both physically and culturally, have been forced to constantly examine their sexuality: being sexual and feminine means, among many things, being for men. There’s always been inescapable element of possession. Now, men are slowly being forced to account for their end. What are men for? Classic masculinity doesn’t have an answer, men have always had the privilege of ignoring the question. Contemporary masculinity might say that men are for keeping other men in check.

But condemning men also misses the point. If we blanket sexual assault as the result of men being evil, we’ve forgotten that the vast majority of people are not unilateral. They behave differently in different scenarios. A guy can be a good father, donate to charities, support his friends, and still commit sexual assault. Calling him evil is a simplification, better to say he committed an evil act. Which is part of what makes rape such a monster of a problem. Lacking third-party witnesses, we mix in character judgements with the evidence. “He couldn’t possibly have done that, he’s such a great guy.” In rape-prevention discourse, we’re often told to imagine this happening to our sisters, our mothers, if it motivates us to combat the problem. But we should also imagine our brothers, our fathers, committing rape if it helps us remember that people are complicated.

Capoeira’s Upstairs, or, Build the House, Live in it, Tear it Down, Live in it Some More

In an op-ed titled “Asking For It — Victim Blaming is the Ultimate Reminder of How Little Women Matter,” the feminist writer Jessica Valenti says, “Rape is a standard result of a culture mired in misogyny, but for whatever reason—denial, self-preservation, sexism—Americans bend over backwards to make excuses for male violence.” Capoeira has the same sin. We’ve bent over backwards to accommodate sexual violence in our community.

We have what’s termed the “missing stair” problem, as coined by the blog The Pervocracy. After writing a post about a rapist in his community, the blogger got a few emails from other community members, writing not in shock but in recognition. “Oh, you must mean our local rapist.” Everyone knew who it was, and even knew to assign him a “Rape Babysitter” at parties to keep him contained. They had a house with a staircase with one stair out; they’d long gotten used to hopping that missing stair. They never fixed the problem, they just worked around it.

Our staircase is broken. We all know at least one formado who needs the equivalent of a rape babysitter, who’s too friendly with teenage girls, who makes inappropriate comments in workshops, who’s maybe had a run-in with

the cops on sexual violence charges. In women-only facebook groups, girls swap advice about how to have a good, safe time at batizados, i.e. which men are the harassers, how to head them off, and what to do if they turn pushy. Capoeira hasn't resolved this problem so far, we've only accommodated it.
And we continue to accommodate it by allowing capoeira's hierarchical structure and rigid masculinity dictate who goes and who stays. When the news broke on Charlie Rose and Matt Lauer, CNN reporter Dylan Byers tweeted (then hastily deleted) that "never has so much talent left the industry all at once." But as Rebecca Traister pointed out, "The point is that the pool of men in whom we've been able to discern talent to begin with is pre-poisoned by sexism." We need to face this truth. Too many of our upper cords are held by poisonous, misogynistic men. Cleaning them out may seem harsh or unfair or like a loss to the sport because they're talented and venerated. But part of what got them there initially was the clear field, the weeding out of talented women. Capoeira purports to be for all. A social tapestry that supposedly draws from all backgrounds. This is a lie. In most places, the way it's practiced and prolonged now, capoeira discriminates against women.
So now we begin solving the problem. Be the bystander who intervenes. Be the man who, mid-batizado-hookup, proceeds respectfully. Think hard about what affirmative consent is, what yes means yes is about. For those men who've already proven toxic, confront them. Try to get them to understand why their behavior is unacceptable. For the ones who're beyond help, punish them professionally. Isolate them. Don't invite them to events, don't pay them to teach, don't enroll in their classes. They don't deserve to have access to this community.
As a capoeirista, take responsibility for creating an environment that encourages good behavior. As an instructor, take responsibility for your students. Hold an honest discussion before events about how women are treated in workshops and rodas and after-parties. As a student, take responsibility for your peers. Don't let them get carried away; don't let them be preyed on; don't let them commit a heinous, reprehensible, morally-pungent act. And as a human being, take responsibility for yourself.

Capoeira mansplaining

December 13, 2021 by Lelé
I know it sucks to pick on negative things, but this has been getting on my goat for way too long and it has to stop. I'm writing this down because I want men to think about this, and also, I've got to get it off my chest, as it's very irritating and it just doesn't seem to end, despite me being a mature, middle-aged woman, and despite doing Capoeira for many years.

When it happens it's ALWAYS a man, in my Capoeira circle there's a small group who keep at it, they keep trying to mansplain things to me, even though I either know what I'm doing or I'm trying to figure it out ON MY OWN and I haven't asked for any help whatsoever. Sometimes they try to explain to my own culture to me – I was born/raised in Brazil, they weren't, but, for example, they might have gone to forro a few times and suddenly they are experts in Brazilian music!

They are all nice guys but it really irritates me when I'm doing something, and totally unsolicited, I'm pulled out of my zone and I'm being told how I should be doing this or that, and how I should be doing it. It can be a movement I'm practicing, an instrument I'm playing, a berimbau I'm stringing. It's very annoying. My tactic now is to nod, turn the other way and keep doing whatever I'm doing – basically I try to just ignore them – today I want to say :STOP IT! How come women never do this space intrusion? I started giving the look (the "go away" look), but if it carries on I'm going to have to verbalise it. And I'm a very blunt person, my verbalisations tend to be quick and to the point. I'd love to be delicate and tactful but that's just not who I am.

I have appreciated – on many occasions – feedback and suggestions on a move I am in the middle of practicing – it can be helpful. But at other times it can be intrusive and patronising. It's a fine line. SO, if you are about to "help" someone in a Capoeira context – try and think – yes, be thoughtful!!!! If I can do it, why can't you? "Am I doing this to be helpful or am I just trying to show off my knowledge and stroke my own ego in the process? Would I be talking like this if this was a man? Would I myself appreciate being talked to like this? Has this person actually asked for help or do they look like they are doing their own thing – should I burst their bubble with the spear of my unsolicited advice? Is the advice ACTUALLY NEEDED? Should I give them a bit of time to work things out for themselves?"
My experience with women AND with other men in the group has been that there's a better sense of knowing when to say something and when not to.

Calories per minute – data analysis

September 20, 2021 by Lelé

20th of September 2021

I got an early birthday present for my 50th birthday, a new watch, back in June. I wanted not to have to take my phone with me to track my activities/listen to music and that's what my dear husband got me: A Garmin Vívoactive 4S. On top of freeing me from my phone it also monitors my heartbeat/calories so I decided to look at the data in the interests of science and fun. Here are the results…… Drum roll…. In descending order of calorific-burn index* 😀

To get the calories per minutes I'm simply dividing the total amount of calories in an activity by the time it takes. My estimated BMR is only 1120 calories per day. My husband burns almost twice as many calories as I do… Although the numbers are very particular to me, the order of intensity per workout will be similar for most people. So, in descending order of intensity, with running being the most intense (intense as in most calories burned per minute).

1) Running – **8.2 to 8.8** cal/min
2) T25 Beta Core Cardio **7.7** cal/min (28min with cooldown)
3) T25 Beta Speed 2.0 – **7.3** cal/min (25min, without 3m cooldown). Heather Robertson Fat burning HIIT Cardio– **7.1** cal/min (30min)
4) T25 Alpha Cardio – **6.86** cal/min (28 min, with 3m cooldown)
5) Insanity Max Interval Circuit – **6.6** cal/min
6) Pre-run Warmup, Cardio Just Dance, Skipping/Ghost rope **6.3** cal/min
7) Cardio/HIIT (Heather) – **4.7 to 6.4** cal/min (AMRAP **5.7**)
8) Insanity Max Cardio Conditioning – **5.5** cal/min
8) Cleaning (Vacuum cleaning) – **5.1** cal/min
9) Rebecca Kennedy – 1H Level 2 Agility – **5** cal/min
10) Fast walking – **4.5** cal/min & Commute Cycling – **4.4 to 4.6** cal/min
11) Strength – **3.2 to 4.5** cal/min
12) Capoeira – **2.3 to 3.4** cal/min – up to 4.6 when lots of games are played. **Average** 300c per 90m **3.3 cal/min**.
13) Fast Ashtanga Yoga – **2.5** cal/min
14) Leisure walking – **2.4** cal/min
15) Five Parks Yoga – **0.9 to 2** cal/min

My HIIT activities in descending order of average heart rate (i.e. higher the heart rate the more calories burned).
But running still comes out on top for burning calories, of all the exercises I do…

23 July 2022

While sleeping (7:50 hours) the watch tells me I burned 450 calories – so around 56 calories per minute – My BRM is on average 1200 calories. My average heart rate while sleeping is 45bpm. When I use the formula for calories while sleeping I get 340 calories
BMR / 24 hours = x, 1200/24 = 50
x * 0.85 = y, 50 * 0.85 = 42.5
y is the hourly calories while sleeping, which for me is 42.5
y * hours slept = 340 calories burned for an 8 hour sleep.

Now, I never sleep for 8 hours, it's more like 7, and I do wake up 3 or 4 times a night – then go back to sleep usually straight away – but still, it's quite a difference, i.e. 340 vs 450 calories while sleeping.
I also noticed some other discrepancies on how many calories I'm burning – which is making it hard to know accurately what the real picture is… For example, on FitnessPal I might be told I have 300 calories left at the end of the day, but on the Garmin Connect app it often says I have I fewer calories left. Yesterday, according to Garmin, total calorie expenditure was 1743 (377 active) and with my 1200 goal and calories consumed app says I have 221 calories remaining. But if I actually do the sums 1743

– 1357 then I get 386 calories left. Meanwhile FitnessPal tells me I had 333 calories left at the end of the day (both apps are connected). So:
Garmin Connect – 221 calories left at the end of the yesterday
Fitness Pal – 333 calories left at the end of the yesterday
Calculator – 386 calories left at the end of the yesterday.

According to Garmin my BMR is 1,361 (at my current weight of 53.2kg) – that has been constant (aka as resting calories) whether I wear the watch 24/7 or not. What changes in Garmin are the active calories.
THAT'S A LOT OF CALORIES difference! How does that work????? #firstworldproblems

Capoeira: Afro-Brazilian Dance of Freedom Podcast

April 17, 2021 by Lelé
17th of September, 2021
Today Puma Camillê came to visit us @ Dance Attic!!! We had a very intense, unique and fun Capoeira/Vogue class and then a roda.
https://www.youtube.com/watch?v=LxNm6Ipcank

17th of April, 2021
I heard this podcast and it brought home the things that make me love Capoeira so much: the connection between body/mind and its therapeutic power, the community and the music. It also introduced me to Puma Camillê and I'm now obsessed by the mix of Capoeira and Vogue. It's also wonderful to hear my Mestre speak with his usual passion and deep knowledge. Highly recommend listening to this.

Capoeira: Afro-Brazilian Dance of Freedom Podcast
Episode four of our new podcast series, ROOTS & RITUAL, explores Capoeira, a martial art, a dance, a game of skill and strategy, and a way of storytelling. Trippin's co-founder YASMIN SHAHMIR and co-producer Robyn Landau, speak to leading experts and locals to uncover the origins and delve into the science behind Capoeira. In this episode, we speak to MESTRE PONCIANO who guides us through the rich world of Capoeira and PUMA CAMILLE, who is pushing the practice forward through his fusion with Vogue, connecting two cultures that have found emancipation through movement. Listen to this episode on all streaming platforms, as we explore themes of movement, mastery, community, connection.

Capoeira is a multi-layered practice. A martial art, a dance, a game of skill and strategy, and a way of storytelling. Although it's now a cornerstone of Brazilian culture, the roots of this practice are found in Angola, where it evolved from a fight-like dance called N'Golo, the Dance of the Zebra. When African people were taken to Brazil during slavery the wisdom of their traditions came with them. This expressive moving art form became a way to strengthen mind, body and spirit, creating community and preserving history in the process.
Capoeira has since become a part of Brazil's cultural heritage and is practiced passionately across the world to this day. In this episode, we speak to Mestre Ponciano who guides us through the rich world of Capoeira and Puma Camillê, who is pushing the practice forward through his fusion with Vogue, connecting two cultures that have found emancipation through movement.

"How to be in the now, how to be in that state of flow and how to use that knowledge to empower others and myself is the biggest gift Capoeira has given me, and I'm constantly humbled by that" Ponciano Almeida

https://www.instagram.com/poncianinho/
https://www.instagram.com/pumacamille/

Go directly to google podcast

Injuries Timeline

July 14, 2020 by Lelé

First published: 02 March 2018. Go to latest update 9 March 2024
Injuries Timeline – they are a part of life!
I Started jogging 13 Sept 2008 then up to 4km by Jan 2009. Mostly doing 5km twice a week during 2009 and then started longer jogs of 6-7km twice a week from Feb 2010. First hip injury was caused by it, or rather by weaknesses aggravated by jogging, same for knees and ankle. Back and shoulder injuries were brought on by Capoeira/Insanity.

*** 13 May 2010 – 45 mins jog but very sore right hip after.**
(Length of injury 18 months: May 2010 – November 2011 AND Oct 2017 – Nov 2017 Trochanteric bursitis)

This soon progressed into lots of pain when standing up after sitting or while walking. Stopped jogging and had 9 private physio with sports therapist. Then saw a specialist at Parkside Hospital 4th of August 2010 and Podiatrist on 7th of September. Got insoles from Podiatrist (got flat feet). I had about 3 months of little exercise and put on weight, so I started cycling end of Oct 2010, walking the common, also doing yoga and zumba at home.
MRI Scan in November 2010 – specialist at Parkside Hospital, Wembley (they thought hip pain would be linked to my back, pain was in the hip bursa area, so they scanned my back, not my hip)
Date of exam: 9 November 2010
Area Imaged: Lumbar Spine
Radiologist report
History: a 39yo patient presents with low back symptoms. Bone stress? Disc?
Technique: Standard protocol
Image findinds: Normal lubosacral vertebral alignment is demonstrated with no subluxation or compression injure seen. The conus lies behind the T12 vertebral body and has a normal appearance. There is desiccation of the L5-S1 disc with a mild bulge slightly towards the left side. However there is no neural compromise. The facets are normal. No bone stress is seen.
Conclusion: Desiccation of the L5-S1 disc with a mild bulge on the left side is observed. However there is no nerve root compromise
David Connel, Consultant musculoskeletal radiologist
2 jogs in November, 1 in December 2011 as hip hurt less
Then I was recommended complete jogging rest when given these results above on 7 December then physio on New Year. So I was just doing Zumba, Yoga and cycling. From 18th of January I started cycling to work instead of taking the tube.
I restarted Physio with David Galea (sports physiotherapist) on January 19 and saw him weekly until 18 May 2011. I also started Capoeira on March 2011. On May 9 2011 I jogged home from Capoeira (about 1.6km) and wrote 'bad move' as this aggravated my hip and it seemed I was back to square 1!!! On June 21st I saw a doctor, who prescribed 28 days course of 500g Naproxen. She also referred me to St. George's physio Dpt. Had about 3 apts. and was discharged on 7th of November 2011 as it was improving. Then got a really bad cramp on hip during Capoeira, got another month's supply of Naproxen on 15th of December. Both times I took Naproxen I suffered from colds and feeling tired. But this time it seemed to do the trick. Started running regularly again in January 2012 (after shorter runs to build up to usual 5-6km distance in November/December).
Why did it take so long to solve this? It was just hip bursitis. Why no injection, or a scan of the area?
Still get pain if I sit for too long but normal life/exercise routine resumed.

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*** 06 Sep 2013 – sore left knee during jog**
(Length of injury : Sep 2013 – ongoing – Iliotibial Band Syndrome (ITBS)?) still hurts sometimes, I roll and massage it when required. I didn't jog for a couple of weeks when it first happened. Haven't been able to sit cross legged for long periods of time since this.
Acupuncture 2nd visit
ITBS?

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Right Shoulder 2013-2014, then 2016-17
(Length of injury Aug 2013 – June 2014 (10 months) AND Sep 2016 – Feb 2017 (5 months))

Started in August 2013, probably due to using arms more in Capoeira. Took anti inflammatory, did physio for quite a while at St. George's, eventually had cortisone injection also at St. George's, and after two weeks issue was resolved in June 2014.
Then in Sept 2016 my right shoulder started to hurt again. Firstly I rested and took Naproxen for a month (Oct/Nov). After that I went private as I didn't want to waste months on physio. I also had an ultrasound this time, which confirmed Impingement, bursitis, rotator cuff tendinopathy diagnosis then had injection on 23 November @ Parkside Hospital. This time the injection took a lot longer to work, almost 2 months! Did the injection work or did it resolve itself?
https://lelecapoeira.com/2013/physio-at-last/
https://lelecapoeira.com/2014/physio-arm/
Physio – arm and buttock pain
Injury Update: needles and more needles, shoulder cortisone injection
Shoulder Injury

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Back/Quadratus Lomborum(QL)/Hip
(Length of injury Feb-July 2014 (5 months) AND Feb-Oct 2016 (8 months))
First time treated by Osteopath over 7 sessions.
Second time, failed private injection, then osteopath, then specialist at Parkside (self diagnosed and confirmed by Reza Mobasheri @ Parkside: meralgia paresthetica). I took Naproxen for 4 weeks for my shoulder in October and although it didn't sort shoulder out it seemed to fix this.
Osteopath Visit
Injury Update: needles and more needles, shoulder cortisone injection

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Right ankle
(Length of injury Jul 2017 – Feb 2018 (7 months))
I can't think of a particular incident that may have caused it. Probably running related.
Stopped running and did physio at home. It got better slowly. Took same distance walks and doing everything else as normal. Started running again Feb 2018 (One 5km run in Feb). Still aches a bit but it feels like it's going to either improve or just ache occasionally like my hips.
PiYo Workout/Achilles tendinitis

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Left Shoulder 2017
(Length of injury Sep 2017 – March 2018 (6 months)
Similar symptoms to right shoulder. Took Naproxen for 10 days (hoping it would help with shoulder/ankle/right hip), once I stopped pain got worse. Did supported pushups with legs on the floor for months. Rolled shoulder on a ball. Started taking Vit C every day (at the start of Winter) and Collagen + Vit C. It started to get better without seeing doctor or getting any injections from January 2018. It feels pretty much resolved, I can do unsupported pushups. Did 4kg weights via T25 Gamma throughout the duration of the injury as I believe it helps.
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14 September 2018 *Update*
Have been in relatively good condition lately. I really, really think the weekly Yoga session helps keep things under control and it seems to realign everything. It's the gentlest exercise I do, and it feels like it balances out the higher impact stuff, effectively aligning my body and ironing out any bumps. For example, a couple of weeks ago I felt something on my back go during Capoeira, it was deep and I couldn't touch the pain, but rolled on a ball a few times. It stayed there for a few days, but went away after the Friday Yoga session and hasn't been back since.
I do have aches and pains from previous injuries plus new ones on my wrists (those arrived after I started practising the guitar regularly), and the other day I realised I can fit them into "heads, shoulders, knees and toes" nursery rhyme, except mine would go
"shoulders, hips, knees and ankles – knees and ankles x2
Eye, wrists, back and psoas

shoulders, hips, knees and ankles" 😉
However they're not stopping me from doing anything. I'm jogging twice a week, but never ever go over 5km, to protect my ankles which get achy afterwards, especially the right one.
Injuries Timeline diagram
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02 October 2018 *Update*
My left shoulder feels impinged again, since Sunday (30/09). This was after Saturday event MAIOR É DEUS, GRANDE É JOÃO! followed by class on Sunday – which had a lot of tesouras. Lifting arm overhead is uncomfortable – so I'm resting for a few days, icing the shoulder and rubbing Ibuprofen on it.
==========
Right arm tennis elbow 2020
(Length of injury 2nd of June -2020 – ongoing)
Been a while since I had anything but since lockdown a few things have popped up. My right hip/piriformis has reared its ugly head since I started running 3x a week, and I manage it by self massage with a ball/roller + stretching so it's not too bad. On the 25th of June, Thursday, the day after a class where we did a lot of kicks, afternoon jog, then Capoeira class the on the Thursday (this was the 3rd week when I had started doing the extra Weds class) my *left* hip suddenly started hurting so much in the evening I could barely walk! I spent the next 2 days with an ice pack wrapped around my hip but it all seemed fine by Saturday! PHEW! I was back jogging on Saturday.
(14 July 2020)The worse injury by far has been one I never had before: Tennis elbow. On the 2nd and 3rd of June I started painting the garden fences and shed. By the end of the first day my right elbow hurt a bit and by the end of the second day I could only hold the brush with my left hand! For some stupid reason I didn't ice that injury and I didn't strictly rest it either because doing handstands and pushups/bar hangs/burpees etc didn't hurt at all. I just carried on doing them, I just stopped lifting things (ie weights, heavy stuff). It now has gotten to the point that even lifting my coffee cup is uncomfortable. It seemed to get better at first, but I guess I kept aggravating it with handstands/pushups/burpees.
I started reading up about it, eventually, and anything that extends the elbow joint is bad. So now I'm resting for a couple of weeks. NO HANDSTANDS!!! I've been doing them almost daily since lockdown, and really loving it. No pushups, no burpees – was doing those 3x a week. And no Capoeira classes either, also was doing those 3x a week. Just leg stuff for next 2 weeks. Hopefully it'll help. I ready that it tends to right itself within 6-12 months, provided you rest. Great.
14 August 2020 *Update*
This is getting better slowly. I can pick up heavier objects with my right arm now. For example, before I couldn't pick the guitar with my right arm, now I can! Still not 100%, though. For my right hip, I've been sitting on an ice pack after running and doing glute activation exercises with resistance band in the evening, in front of the TV for last couple of weeks.
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Left ankle
(Length of injury Jan 2024 – March 2024)
Right arm recovered well from 2020. I had about 4 months or aching on right shoulder (old, recurring injury) in the latter half of 2023, I think due to playing piano too forcefully, but I just carried on doing what I do and it seems to be in remission…
Latest issue has been my left ankle – achilles heel. My left achilles/ankle started aching around mid-january. I iced and rubbed anti-inflammatory (Voltarol) – cut down on distance (I started running 10km and 8km once a week each from August 2023) then stopped running from 7th to 24th of February (was walking instead). The ache improved, so with new trainers on I resumed running on the 24th (8km instead of 10km) and then again on the 27th of February. As the ache didn't get any worse afterwards, I figured it's probably on the mend, but will not run 10km for a while and stick to 8km for both Tues/Sat runs.
I had similar issue on right ankle a few years ago (2017-2018). Given how long that took to heel, instead of stopping running this time I'm continuing, just being careful with posture and going a bit slower/shorter distance than I have been going.

Jogging + dumbells and handstand circuits

May 8, 2020 by Lelé
28 December 2019
NOTE: This is my own routine, which I got into by trial and error and I'm not recommending it to anyone else!!! This is just what I do. Hopefully you too can find what works for you. I have no formal training in physical education nor am I a personal trainer.
I've been following this routine since I got back into running – after ankle injury – in May/June 2018, so I thought I'd make a record of it. Twice a week (*update: 3x during coronavirus lockdown*)
1) 6m warmup
2) Go out for 5-6km outdoor run/jog – 30-40 minutes
3) Get back home, do some eccentric raises on the steps for my ankles and some pull up bar 'sit ups' (basically I hang from the pull up bar and raise and lower my legs which are bent, rather than straight for 15 reps, 3x alternated with eccentric calf raises) this takes under 5 minutes. Here's a video of it.
4) Weight circuits, three times (* see below) – 15 to 25 minutes
5) Handstands and Capoeira moves/sequences I may have been working on that week. Usually starting with video below. I left the pauses in between because they are important! I couldn't do the whole thing without taking a rest between sets. – 20 to 40 minutes
https://www.youtube.com/watch?v=TFADlVKlgcM

It can take up to two hours, usually 1:15/1:30 minutes. Today I started warming up around 10:20 and the session was finished at 12:06.
28 Dec 2019 run The activity is to Runkeeper friends privacy only as it has a map, but there are the stats
DISTANCE 5.08 DURATION 0:30:09 AVERAGE PACE 5:56min/km
4) * Weight circuits, longer one: https://www.youtube.com/watch?v=VAZTtZa8Yw4

08 May 2020 shorter circuit: https://www.youtube.com/watch?v=q5BFBn82d2c&t=92s

COVID-19

March 26, 2020 by Lelé
London 26 March 2020
London has been on lock down since Monday 23rd of March 2020 due to the coronavirus, a particularly virulent strain, named COVID-19. As I type this, schools are closed, supermarket shelves are empty, people are working from home, not working at all or are otherwise overworking to serve the lives and needs of others.

During February I had the worst flu I've ever had. During the first week I was extremely fatigued, had fever, difficulty breathing, loss of appetite, muscle aches, a lot of coughing, most of it dry, then some phlegm towards the end. On the very first day I thought I was having a heart attack because my heart hurt so much! I was alone at home pondering whether to call an ambulance or not, then the pain went away and I fell asleep… On one day my legs were actually shaking! This was alleviated by drinking electrolytes. **see below for day by day account of symptoms. I hope to find out one day if it was just the flu or COVID-19.* When that was happening COVID-19 was hitting China and there were only a few known isolated cases in Europe. I put it down to a strain of seasonal flu that hit me particularly hard. I decided I'd start taking the flu vaccine from next Winter, because of how bad it was! My husband, on the other hand, didn't catch it at all. A few other people I know were also knocked out by it. Hindsight has me wondering, but I can't know for sure, none of us can, because currently there aren't yet any tests for antibodies available. Yesterday the news suggested that 3.5 million will be available soon, but people like me won't get tested, because people on the front line need to be tested first. So we just have to wait and isolate…

By isolation I mean, not going to Capoeira, not going to my volunteer work in the local school and being with my 4 year old granddaughter, 24/7. We decided this was the best place for her, because we have a

garden and a green in front of our house and the common nearby. In the UK there's a level of help, if you work for someone 80% of your salary is covered by the government. Still, 5 million self employed people have been left at a huge disadvantage, mostly dependent on benefits. People in the Gig economy have just been laid off, so it's straight to benefits, no salary cover. Should they postpone mortgage/rent payment but still be in debt after? Or continue to try and pay? Why aren't ALL payments just suspended so people don't have to worry about future debt? Because, Capitalism…

I'm well skilled in the art of staying at home, because I took voluntary redundancy from my software engineering job 5 years ago, and have since adapted to a slower pace of life. We are also spoilt by internet and have on-demand entertainment coming out of our ears. Too much, I feel, perhaps? I find it hard to settle down and read a book (Currently reading "The Laughing Baby", written by a friend, Caspar Addyman. Very easy reading and fascinating! Literally hot off the press, the official publishing date is April 2020) because the phone is constantly pinging or tempting me to check something. I'm making an effort the keep the phone in a different room, but it's hard, because that ping could be something important. I'm managing about a chapter a day. I'm currently watching Seinfeld, because episodes are short, funny and there are 9 seasons of it on 4 on Demand. I'm listening to the news a lot on radio, I don't feel this is the sort of thing I can switch off from and I feel I need to be up to date on it. I'm avoiding reading about the personal details of the people who are dying, I draw the line on that. I don't think that is helpful or good for mental health.

Around where we live, South West London, it has been very busy, especially around the common. From my window, which is on the way to the common, on one of the busier roads, I can see a constant flux of people running and walking past. As of yesterday the police started showing a presence on the common, on bikes, to tell people to keep their distance and not have picnics/sunbathe as the weather has been good after a grey Winter. You can't have groups of more than two people, but families can go out together. Of course, good environmental things are happening too, the drop in traffic is noticeable. One of the things I dislike about my garden is the constant noise from traffic. That's almost entirely gone! When we're out there I mostly hear the voices of people going past, the steps of joggers and walkers and birds. The good weather in the last few days helps people not to descend into full pessimism about the current situation, which is on the way to getting very, very bad in London – the peak is coming! followed by the rest of the UK and large portions of the world. But Trump has decreed it will all be over by Easter, so yeah, there's an end in sight, decreed by Super Trump, Deluded, Egotistical Super Hero of the World.

I haven't been to a supermarket in a week, because before that, going to a supermarket had become an exercise in disappointment and very odd meals. I will have to go soon, but I'm now mentally prepared to do a circuit of 4 supermarkets in the area, rather than the super convenience of getting it all in one place. We have been getting things from the local shops but it really is more expensive. Luckily we have a pressure cooker, which makes cooking lentils and beans a quicker affair, however I keep forgetting to soak them overnight!

With regards to the little one, there's a strict rule of no TV until late afternoon. Some days are better than others. I'm ready for bed around 9pm! Right now, it's 9am, she's lying in bed looking at a Horrid Henry book while I type this. She can't read yet, but she loves watching Horrid Henry. Her father had a few Horrid Henry books and she's just been looking at them for last couple of days, making up stories from them. I'm teaching her some basic music reading and we're still practising the songs she's learned since I got a keyboard last September. She's not ready for the guitar yet, but she likes to hold it and strum it.

Mestre Poncianinho has been running classes online, via Zoom. They have been very successful and well attended. I really enjoy them. On one class we did 500 kicks over a chair!!! I got a nice bruise to show for it when I missed the target and hit the chair with my left shin. A momentary lapse in concentration!!! But what an achievement! Details about classes here: https://www.facebook.com/mojubacapoeira.london. Zoom is in a boom thanks to this virus! **Update: Mestre Poncianinho started uploading some of his classes to his YouTube channel.**

As I look out the window now I can see a police car. These are worrying times because there will be a rise in domestic violence and there will be a rise in child abuse and there will be a rise in divorces. We will come through it, but many of us will be traumatised for life, some won't make it. I'm one of the fortunate ones. And I thank the universe, fate, orixás, god, whatever you chose to call it, every day. And for people who say this is "like the war" "blitz spirit", no, it's not. This is nothing like "The War"!!!! As much as Boris likes to fantasise about being Churchill, he needs to stop thinking like that, and he needs to stop seeing this as a war. At least he stopped using that rhetoric lately. It just made him sound ignorant and deluded when he first came out with that nonsense.

Running/jogging has been interesting because there are so many more joggers around than usual. In a way this has been good because a lot of people seem to have started jogging. On the other hand this seems to cause untold stress to many other people. I'm on the Facebook group for the 'friend's of the common' and there are a lot of stressed out walkers begging joggers to keep their distance. Despite the chance of getting the virus from a jogger going past being extremely remote – they would have to expel a bodily fluid onto you, preferably into your mouth/eyes/nose – I can understand the fear, and I have started to mostly avoid the common altogether; running on the streets around/near it, so at least I can see a bit of nature when I'm out. Every now and then I go in there, but even then if someone is coming towards me or if I'm overtaking I just go onto the road. The roads have been quiet and there's little pollution – so really, anywhere is OK to go for a run!
Remember: Exercise and Nature are great weapons for fighting anxiety. Take care!

* Illness diary. According to this it's unlikely it was COVID-19 HOWEVER it is now known to have already been in the UK on January 31st… I guess that's when we should have quarantined for a couple of weeks instead of now, in hindsight.
Weds Feb 12 (middle of the night/early morning) – started feeling achy and fluey and nausea, spent the whole afternoon in bed, with 20 minutes of really bad chest pain, nearly called ambulance, then it went away. Shoulders and chest hurt too but that was probably from physical work I'd been doing. Felt like zombie. Took night nurse and slept until 2am.
Thursday Feb 13 – from 2am until 7 I couldn't sleep, kept drifting in and out of sleep, but every time I was about to fall asleep I'd wake up, shivering I think. Didn't feel like I had a fever though. Jeff picked grand daughter up, then I slept until midday, gd came up, she's ill too, we slept until 5pm. Woke up feeling better. A lot of burping in this flu. Cooked dinner, but food tastes odd. Went to bed at 11 with gd and slept through till around 8.
Friday Feb 14 – Felt better, as did gd. Dropped her off at Nursery at usual time (12:50). I figured it was probably better for her and she was happy to go. Did most of Yoga but stopped towards end of seated sequence as I felt nausea and tired. Went to bed feeling hopeful I'd be able to go for a jog on Saturday.
Saturday Feb 15 – Had to take night nurse, that helped, slept till 5am, but woke up with top drenched in sweat and chest hurting. Today I'm coughing (cough had been dry and sporadic until today) and producing a bit of mucus, hurts much when I cough. Used hot water bottle and Vicks to on chest and it REALLY HELPED with the tightness, how didn't I know that? Well, maybe I did because I did it sort of instinctively.
Sunday Feb 16 – First full night's sleep in WEEKS! Can breathe more freely but still feel weak, around 50% capacity.
https://www.gov.uk/government/news/uk-flu-levels-according-to-phe-statistics-2019-to-2020
https://www.theguardian.com/science/2016/nov/10/will-you-get-the-flu-this-year-the-year-you-were-born-can-predict-it-says-study
Sofa all day, did some cleaning and stretching.
Monday Feb 17 – Didn't sleep so good, but better than expected, I didn't want to take any Night Nurse. Coughing a lot but cough feels good and doesn't hurt like before. Dead by 21:30, so that's when I went to bed.
Tuesday Feb 18 – slept ok, woke up about 3x. Think I feel worse than yesterday. gd stayed overnight and we did nothing much all day. No energy.
Weds Feb 19 – Dropped gd at 10, went shopping, then spent rest of day mostly lying down. Did some very gentle stretches late afternoon.

Thursday Feb 20 – tried to take gd out of the house but all we managed was the chemist. Both still feeling poorly, but I have been feeling irritable, which means I have energy and also need to exercise SOON!
Friday Feb 21 – Feeling stronger, went to Homebase with gd and Capoeira in the evening. Spent most of the day doing things around the house, played guitar for a while. Getting back to normal. Capoeira was tough but everyone else was struggling too, it was a hard class. My limbs weren't quite doing what they were told though, lost balance in roda a couple of times when I normally wouldn't.
Saturday Feb 22 – Went for jog but only managed 3.2 km and had to walk some it, did some weights after. Feeling better but not there yet.
Sunday Feb 23 – Capoeira: Music only, no exercise, after 10 hour sleep. Feel ok, starting to feel irritable from lack of exercise. At least I'm sleeping ok, waking up about once every night to have a coughing fit.
Monday Feb 24 – Nose is a bit runny and coughing but, apart from that, all other symptoms are gone.
Tuesday Feb 25 - SLEPT THROUGH, no coughing fit in the middle of the night! Went for jog, only stopped once for about 2 mins, but jogging is slow. Had a massive coughing fit when I got home, triggered by cold temperature + end of flu. Did most of weight circuit and some handstands after jog.
I stopped writing in my calendar after that, but from then on I got better.

Music Class with Mestre Môa do Katendê

December 15, 2019 by Lelé

14 October 2017 – Music Class with Mestre Môa do Katendê
Mestres João Grande and Môa do Katendê together in London
· Hosted by Mestre Joãozinho Da Figueira

Facebook Event Page
Photos/Videos of the visit to Mojubá and of the event on Flickr
Videos on YouTube
Mestre Môa do Katendê Music Class – AUDIO https://www.youtube.com/watch?v=OqU1f68l0JI

Songs
7:45 Mestre Pequeno João Pequeno de Pastinha
Quem falou que ele não vinha
Completar Nossa alegria
Ele trouxe a fé do povo
Cheio (rica) de sabedoria

Mestre João
João Pequeno da Bahia
Mestre João
João Pequeno de Pastinha
Berimbau de todo mundo
Toque Angola nesse verso
Pra saudar o mais velho
Capoeirista do universo
==========
16:13 Mestre João Grande
Mestre João Grande
Doutor (em) na Capoeira
Nosso guardião

Guerreiro
Angoleiro
Mandingueiro
Cabeceiro

Nas rodas da Bahia

Do Brasil
Do mundo inteiro
==========
25:24 Ação de vadiação
Primeiro é conhecer e se identificar
Depois é aprender treinar e vadiar

Vadiar vadiar vadiar
Vadiação
Ação de vadiação
Vadiação
Ação de vadiar

15 December 2019
We've been learning this song this week in music class… Môa will live forever in the hearts and mouths of those who sing his songs.

Angola Pequena – Mestre Môa do Katendê
https://www.youtube.com/watch?v=T-WGzRmQgeE
Chorus
É lento, o andamento é lento
É Angola pequena
quero ver você jogar.

Tem que ter classe no seu movimento
É Angola pequena
quero ver você jogar

São dois bichos perigosos
Que estão alinhados dentro

É bicho que ataca
Quase nunca se levanta
São dois corpos harmoniosos
Que mostram o conhecimento
Môa do Katendê's murder: https://lelecapoeira.com/2018/moa-do-katendes-murder/

Môa do Katendê's murder

October 9, 2018 by Lelé

Mestre Môa do Katendê, Romualdo Rosário da Costa, 63 years old, was stabbed in the back, 12 times in total, after an argument with Paulo Sérgio Ferreira de Santana, 36, at a bar near his house, on the night of the Presidential (and local) elections in Brazil.

It is said that an argument started when Moa do Katendê said he voted for PT, while Paulo was a Bolsonaro supporter. After the argument, Paulo allegedly left and returned around 20 minutes later to 'Bar do João', in Dique Pequeno – Salvador, with a knife, stabbing not only Moa, but also his cousin, Germinio do Amor Divino Pereira, 51 – in his right arm. Germinio has survived the attack.

Paulo then ran away from the bar, but was caught by the police who followed a trail of his blood (he had cut his finger during the attack) to his house, where he was found hiding in the bathroom. According to the police he had packed a bag and intended on running away. Paulo said had been living in the area for two months and was having a discussion with the bar owner when Moa and his cousin became involved.

According to Moa's brother, Reginaldo Rosário da Costa, 68, this is what Moa said to Paulo, during the

conversation: source
Você é negro como eu, abra os olhos, estude história e veja que estamos correndo riscos de perder grandes conquistas. Você é novo, não sabe o quanto lutei para chegar até aqui.

translation: You are black like me, open your eyes, learn history and you'll see we are running the risk of loosing many things we fought hard for. You are young, you don't know how much I had to fight to get to this point.
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Moa was buried on the 8th of October 2018. Around 500 people attended his funeral. Friends and relatives said their goodbyes with music and capoeira.

Estávamos não discutindo, mas conversando sobre política, porque era um assunto que interessava meu irmão. Não a ponto de discutir, porque ele era um homem da cultura, não de briga e acabou morrendo como um guerreiro, lutando por nós

We weren't arguing, but talking about politics, because it was a subject of interest to my brother. Not to the point of arguing because he was a man of culture, not of fighting, and he ended up dying as a warrior, fighting for us
Reginaldo Rosário da Costa, Moa's brother
_____
Moa era uma referência de nossa cultura. Fundou o Afoxé Badauê em 1978 e contribuiu muito com o Ilê e toda comunidade negra

Moa was a reference of our culture. He founded Afoxé Badauê in 1978 and contributed a lot with Ilê and to all the black community.
Antônio Carlos dos Santos, Vovô do Ilê, president and founder of Ilê Ayê

Friends and family said goodbye to Moa with with music and capoeira (Foto: Arisson Marinho/CORREIO)
==========
Interview with the accused, Paulo Sérgio Ferreira de Santana. He says Moa called him 'black and gay'… *Let's just for one second go with this (very unlikely though, given Moa's level of consciousness and enlightenment) – even if that was true, how does it justify Paulo going home to get a knife and stab Moa to death????* Paulo denies the murder was politically motivated. *It was certainly premeditated, it was certainly murder. He could have just gone home and stayed there.*
https://www.youtube.com/watch?v=hAXmll6N6ak

Here are some of the articles published:
Moa do Katendê: Os minutos que antecederam o assassinato de mestre de capoeira esfaqueado após discussão política
Mestre Moa do Katendê: O triste e covarde fim de um capoeira
Mestre Moa do Kantendê é morto a facadas após discussão política em Salvador
Emoção marca enterro de Moa do Katendê: 'morreu lutando por nós'
Caetano faz homenagem a capoeirista morto após discussão política em Salvador
This senseless murder has deeply shocked and shaken us all. There are countless tributes to Moa on Facebook & Twitter. A very troubling murder. No doubt a result of the politics of hate and fear that's been taking hold of the world in recent years. What is even more troubling – this is also a symptom of 'divide and conquer' politics. A black man, unaware of his own culture, siding with the oppressor: in favour of more guns, harsh punishments and believing that being called 'black and gay' are mortal insults which justify murder (as per his interview)
Some very powerful speeches in honour of Môa
https://www.facebook.com/share_channel/?link=https%3A%2F%2Fwww.facebook.com%2Fmarinogueiratrodias%2Fvideos%2F719255721774117%2F%3Fidorvanity%3D334197737138542&app_id=966242

223397117&source_surface=external_reshare&display=popup&hashtag

Môa made the world a better place, he will not be forgotten.
Last year Mestres Moa do Katendê and João Grande visited London together and I had the privilege to meet him. This video shows his visit to Mojuba Group:
https://www.youtube.com/watch?v=8oGwlq67Wjc
Mestre Moraes e Mestre Moa do Katendê – 2000 https://www.youtube.com/watch?v=YUkc25e4BuY
Mestre Moa do Katendê singing, dancing and enchanting at the 7th Capoeiragem, 2018
https://www.youtube.com/watch?v=SLKpm4hiPLo
Interview with Môa 22 November 2014
==========

18 October 2018
Tributes/videos to Môa since his murder
<iframe
src="https://www.facebook.com/plugins/video.php?href=https%3A%2F%2Fwww.facebook.com%2Fmaite.oliveira2%2Fvideos%2F2045865885435063%2F&show_text=1&width=560" width="560" height="400" style="border:none;overflow:hidden" scrolling="no" frameborder="0" allowTransparency="true" allow="encrypted-media" allowFullScreen="true"></iframe>

<iframe
src="https://www.facebook.com/plugins/video.php?href=https%3A%2F%2Fwww.facebook.com%2Fquatrov%2Fvideos%2F752060275136643%2F&show_text=1&width=560" width="560" height="508" style="border:none;overflow:hidden" scrolling="no" frameborder="0" allowTransparency="true" allow="encrypted-media" allowFullScreen="true"></iframe>

<blockquote class="twitter-tweet" data-lang="en">
#Brazil October 7, will be remembered not only for the victory of the extreme right-wing candidate Jair #Bolsonaro in the first round of the presidential elections, but also for the cowardly and brutal murder of Romualdo Rosário da Costa

#MoaDoKatende
https://t.co/0u8eSgLKxM — LeftVoice (@left_voice)
October 16, 2018</blockquote>
<script async src="https://platform.twitter.com/widgets.js" charset="utf-8"></script>

26 October 2018
Mestre Moa do Katendê - A primeira vítima - Carlos Pronzato
https://youtu.be/-iV7RQ_oc5U

05 November 2018
Biography on Velhos Mestres

Mojubá Winter Festival 6-8 December 2019

December 10, 2019 by Lelé

Mojubá Winter Festival 6-8 December 2019

At just the right size, with Mestre Parente (Liverpool) and Mestre Primo (Bologna) as guest teachers from outside London. Contra Mestre Baris (London) also taught a workshop on Saturday and Mestre Ousado also did an unplanned workshop on Sunday afternoon.

There were a few gradings this weekend: Kamila on Friday, graded as Baris' student. She's been living

in Brazil with Barauna and was visiting. Treinel Ahmed on Saturday. Largatixa from Latvia on Sunday morning. Then Jon, Manuela and Fabrizio on Sunday afternoon.
Francis was doing most of the filming, as she's injured and I just turned my GoPro on, on Saturday and Sunday (Francis wasn't there on Sunday).
So, here are many videos and photos…
YouTube (mostly unlisted videos)
https://www.youtube.com/playlist?list=PLLtjjEEbz2qZN59KsNSldPYsqN5zUJhJ6

Google Photos (mine and some videos Francis took, mostly of my games)
https://photos.google.com/album/AF1QipOH_fyWQtEIIbgPsnD1eH0EVSEN8O0wbjJEvjmc

Here's my calendar summary of the event
Friday
Usual class format, training, rodas, just with a lot more people than usual. Also Kamila got graded by CM Baris (she was visiting with Barauna, they live in Brazil). It was also Baris' birthday and they shared a lovely chocolate cake with us.

Saturday
Mestre Parente super intense, mentally and physically, class (2 hours).
Mestre Primo's very interesting but shorter class (1 hour).
Was going to do Baris' class but decided to do music class instead.
30 min Break then Ahmed's grading and rodas.
Went to Whole Foods with Francis (cafe upstairs) to get her hard drive with videos of event for me to backup. Also, lots of videos there of me! Games with Linda, Ahmed and Ed. Training with Alex, Nico and Paturi. Got home at 19:00, got bus to Clapham Junction (295) and 319.

Sunday
Warm up with Poncianinho
Mestre Primo's first class, not physically intense, but technical – rabo de arraia, cabecada, currupio pushing away cabecada, banda, tesoura de frente de chao. Worked with Sarah and another girl.
Mestre Ousado class
Lunch break, then came back played atabaque for a bit with orchestra
Rodas to warm up, gradings and closing games with mestres.
Stayed at cafe after for an hour but didn't eat, talked to Mestre Ousado for ages

Contra Mestre Marcelo Finco

November 10, 2018 by Lelé
10 November 2018
Contra Mestre Marcelo Finco (Associação de Capoeira Angola N'golo ia Muanda) is a great cantador, student of Mestre Ananias and currently living in Greece.
Marcelo Finco on Facebook
Marcelo Finco's Blog
Marcelo Finco SoundCloud
Marcelo Finco on YouTube

https://www.youtube.com/watch?v=IjISAVrEfOE
CM Marcelo Finco singing
https://www.youtube.com/watch?v=-gngbCAJq4w

15 December 2019
Marcelo Finco sang this song at a recent event, not sure if he wrote it or who it's by, but it's a great song…https://www.youtube.com/watch?v=hRNascjd2XI&t=420s
(7:03 – Hear on YouTube)
Jatobá bóia na lagoa

É madeira de lei
Pau pra fazer canoa
Audio file: (Singing by Mathew and Mojubees, 15 Dec 2019)

Jatobá (Hymenaea courbaril) is a type of hardwood, which floats in water, so it was used for making boats, amongst other things. During colonial times a law was passed stating that this wood belonged to the Portuguese crown, hence the 'madeira de lei' line. This denomination lives to this day and refers to expensive, high quality wood.

MAIOR É DEUS, GRANDE É JOÃO!

September 15, 2018 by Lelé
Support 'Maior é deus grande é João'
João Oliveira dos Santos, Mestre João Grande (Master "Big John"), aged 85, the eldest living active capoeira practitioner in the world, is an icon of the traditional form of capoeira. Considered to be the master of masters by the capoeira community, he is a holder of secular knowledge which he has shared with humility and enthusiasm throughout all these years.

His practice is a milestone in the resurgence and expansion of the Angola style of capoeira, which persists thanks to the efforts of several masters, but especially thanks to João Grande, who was determined to maintain its pure form and elementary teachings. He left Brazil to open new frontiers to this quintessential Brazilian art, and hundreds of Brazilian capoeira practitioners, who work abroad today, have benefited from this move either directly or indirectly.

The passion with which João Grande embraced capoeira has motivated practitioners and friends of this community around the world to embrace him as well. This is how the "God is Great, João is Grand" movement emerged.

September 29, 2018, marks the kick-off for capoeira fundraising events in more than 15 cities around the world, which will honor him for everything he represents to capoeira in the world.

Mestre João Grande's travel routine is exhausting and compromises his health. For that reason, capoeira practitioners will unite to ensure that Mestre can continue to spread his teachings at a pace appropriate to his age, without compromising his quality of life. The purpose of the fund is to enable the master to teach his life lessons in peace and safety in the United States, the country in which he now resides.

This campaign will provide a crowdfunding platform in the three months following September 2018, so that anyone who is moved by this cause can make their contribution online. Organized collectively, the fundraising idea originated out of respect for the life of Mestre João Grande.
Support 'Maior é deus grande é João'

MAIOR É DEUS, GRANDE É JOÃO!

Só um mestre que há mais de 60 anos empenha-se na preservação e divulgação da cultura da capoeira pelo mundo, pode inspirar um movimento mundial de reconhecimento à contribuição que ele dedica até hoje a essa arte.

João Oliveira dos Santos, Mestre João Grande, hoje aos 85 anos, é o capoeirista que há mais tempo está em atividade no mundo, ícone vivo da capoeiragem tradicional. Considerado o mestre dos mestres pela comunidade capoeirística, é detentor de conhecimentos seculares, que vem repassando com humildade e entusiasmo ao longo de todos esses anos.

Sua atuação é um marco no ressurgimento e expansão da capoeiragem angola, que se livrou de ser extinta graças aos esforços de alguns mestres, entre eles e com destaque João Grande, um obstinado em manter sua estrutura inicial e ensinamentos elementares. Ele saiu do Brasil para abrir novas fronteiras para esta arte tão brasileira, o que beneficiou direta e indiretamente centenas de capoeiristas brasileiros que hoje trabalham no exterior.

A paixão com que João Grande abraçou a capoeira vem motivando praticantes e amigos dessa comunidade no mundo inteiro a abraçá-lo também. Assim nasce o movimento "Maior é Deus, Grande é João", que envolve, no dia 29 de setembro, a realização de eventos de capoeira em mais de 15 cidades do mundo para arrecadação de fundos que irá premiá-lo por tudo que representa para a capoeira no mundo.

A rotina de viagens do Mestre João Grande é exaustiva e compromete a sua saúde, por isso os capoeiristas se uniram para assegurar que o Mestre continue, no ritmo adequado à sua idade, a espalhar seus ensinamentos sem comprometer a sua qualidade de vida. O objetivo do fundo é possibilitar que o mestre, no país em que hoje reside, EUA, possa repassar suas lições de vida com tranquilidade e segurança.

O movimento "Maior é Deus, Grande é João" também irá disponibilizar plataforma de crowdfunding durante três meses para que qualquer pessoa que se sensibilize com a causa, possa fazer sua contribuição online. Idealizado coletivamente, o fundo de arrecadação nasce em respeito à vida do Mestre João Grande.
Support 'Maior é deus grande é João'
==========

I went to the London event, which was awesome!!! We won the berimbau auction (£175!) by pooling our resources together – there were eight Mojuba students at the event. Nearly $6 thousand dollars were raised by London event!

Some videos I took on the day:
https://youtu.be/iEYhefhoTM8
https://youtu.be/4H6UPwEFa-U
https://youtu.be/gBKIzW8biLQ
https://youtu.be/zdcSUtrtTVQ

And here is "Ninjanni's" magic moment, when he kicked off a small ball from the top of a water bottle. Other's had tried before and failed! He was coached by Mestre Poncianinho who told him to point his kick.

Mestre Poncianinho and Mojuba students with Berimbau bought at auction.

Abaré – Mestre Poncianinho

March 13, 2016 by Lelé

Abaré – Mestre Poncianinho

In Mestre Ponciano's album, Guarani, there's one particular toque that I have been wanting to play along to for quite a while: Abaré. It's a word in tupi-guarani (one of the native inhabitants of Brazil) and in this context it means 'friendly people'.

This version from music class, recorded by Felix, with Catherine (Gunga), Kebrado (Viola), Felix (Pandeiro) – Fast forward to 40s is very nice.
Base
tsh#tsh#dom tsh#tsh# dom dom
tsh#tsh#dom tsh#tsh# dom dim
tsh#tsh#dim tsh#tsh# dim dim
tsh#tsh#dim tsh#tsh# dim dom

https://drive.google.com/file/d/1o0ikn1UgIfQwnc4vNx_Gn6fStQ4bOdEa/preview

Variation
1) tsh#tsh#dom tsh#tsh#domtss#dom
tsh#tsh#dom tsh#tsh#domdomdim
tsh#tsh#dim tsh#tsh#dim dim
tsh#tsh#dim tsh#tsh#dimdimdom

Then it's a case of listening a lot of times and learning and playing the many variations! That's also where you can get creative and make up your own variations.

Mestre Poncianinho's Abare track from Guarani album.
https://www.youtube.com/watch?v=8bXAqB3JjxQ

09 Dec 2018 – Recording of Music Class with Abaré
(the close berimbau is mine as I wanted to hear myself playing – recording myself in music class then listening after has been another good tool for learning berimbau (and other instruments).

Mestre Jogo De Dentro

September 11, 2018 by Lelé
Born 1965, student of Mestre João Pequeno de Pastinha. His name was given by his godfather, Mestre João Grande. Founded Semente do Jogo de Angola group in 1990.
https://www.youtube.com/watch?v=X80T7pQxDhk

Mestre Jogo de Dentro - Vols 1, 2, 3

Vol 1 - Capoeira Angola
1. Ritmo 2. Ladainha: Deus do Céu - Louvação 3. Paraná ê 4. Canarinho da Alemanha 5. Eu Vô Dizê A Meu Sinhô 6. Tamanduá 7. Oi Yaya Mandô Dà 8. Eu Vô Dizê a Dendê (sou homen não sou mulher) 9. Venci a batalha de Camugerê 10. Ô Sim, Sim, Sim 11. Ladainha: História 12. Sô Eu Maitá 13. Deus Que Me Deu 14. Angola Ê, Angola À 15. Adão Cadê Salomé 16. Meu Atabaque é de Couro de Boi 17. Esse Homem é Valente 18. Ia passando num caminho 19. Ladainha: Ladeira do Pelourihno 20. Santa Maria Mãe de Deus 21. Gunga é meu 22. Um dia São Benedito me disse 23. Sou Angoleiro que veio de Angola 24. Quem nunca viu venha vê 25. Santo Antônio é protetor 26. Tô dormindo, tô sonhando 27. Olá olá ê, vô batê quero ver cair 28. Ladainha: Capoeira de Angola 29. O Doralice 30. Eu sou Angoleiro! 31. Jogo de Dentro 32. Pra lavar minha roupa não tem sabão 33. Ô, yaya, ô sinhô mandô chamá 34. Adeus corinha dandã 35. Adeus

==========

Vol 2 - Capoeira Angola tem fundamentos
1. Ladainha: Ontem a noite eu tive um sonho 2. Camungerê, como tá, como tá 3. Ave Maria Meu Deus 4. Pelo sinal da Santa Cruz 5. Ô Jiló, ô jiló 6. Lembra eu lembrar 7. Ai, ai Aidê 8. Toque: Apanha laranja no chão Tico-Tico 9. Ladainha: Olha lá Siri de Mangue 10. Dona Maria como vai você 11. Idalina tá me chamando 12. Abalou Cachoeira 13. Apanha laranja no chão Tico-Tico 14. Iaiá, mandou dar 15. Tim, tim, tim lá vai viola 16. Ladainha: Você não é Josué 17. O Nair, porque você não falou? 18. Pomba voou 19. Dona Maria de Camboatá 20. Bentevi jogou gameleira no chão 21. Sai, sai Catarina

22. Adeus Santo Amaro 23. Toque: Jogo de Dentro 24. Ladainha: Ela tem dente de ouro 25. Saia do mar marinheiro 26. Tintintim Aruandê 27. Mandar Ieco 28. Baraúna 29. Vou ver Lampião na moita 30. São Bento me chama 31. Vem jogar mais meu irmão 32. Ô pandeiro, o Viola Jogo
==========

Vol 3 - No toque do Berimbau
1. Ritmo 2. Seu passado 3. Jogo de mandinga 4. Eu vou pra angola 5. A cobra venenosa 6. Já guardei a semente 7. Tira a mâo daqui 8. Olha la seu olho gordo 9. Berimbau gunga 10. Capoeira mãe 11. Um dia São bento me disse 12. A viola deu o sinal 13. Angola tem malícia 14. A verdade e como o sol 15. Angola me chama 16. O vento levou 17. São Bento pequeno 18. Dá uma pisa nele 19. Angola não posso esquecer

Mestre Jogo de Dentro Documentary - Capoeira Angola Tradição - DVD - 2004
https://youtu.be/psQoLmuT1a

Silvio Acarajé – A Saga do Urucungo

August 25, 2018 by Lelé
I first heard this album about 7 years ago and the first track in particular captured my ears... Still does. He released two great albums, this one and Capoeira Primitiva, a great album to practice the berimbau and learn lesser known toques.

Urucungo was the African name for berimbau. According to the paper 'Key Factors In The Evolution and Globalization of The Berimbau: How the Brazilian Musical Bow Overcame Social and Musical Limitations and Became a Global Icon of Music, Culture and Spirit.', the earliest recorded use of the term "berimbau" seems to be in 1817. He's a very important berimbau player to get to know for those who want to go deeper into the berimbau and capoeira music.

I haven't been able to find a photo of the back cover with the tracks on (track listing on discog)
https://youtu.be/eQxn2x495rM
1 Boiadeiro
2 Biribazu
3 Legendário Mestre Bimba
4 17:00 Riachão
5 Pedra Furada
6 Ginga de Mandiga
7 Angola em Jeje
8 Zumbirimbau
9 Toque de Gegy
10 Angola em Samba de Ijexá

I found this www.congodeouro.com.br/conhecam-o-silvio-acaraje/ "Getting to know Silvio Acarajé" article in Portuguese & English @ Congo de Ouro website (unfortunately link no longer works, see below for full article in Portuguese which I c&p)

Born in São Paulo, 16 de Novembro de 1954 and deceased in a kayak acccident, 23 de February de 1996. Silvio dos Santos (Acarajé) first learned Capoeira with Mestre Paulo Gomes (1969). While taking part in roda in the Praça da República em São Paulo he met Mestre Limão and became his student in 1970.

He graduated on 3rd of December 1972 at the 'Academia Quilombo dos Palmares'. As well as being an accomplished capoeirista and berimbau player he was also an artist.

Nome: Silvio dos Santos. exímio tocador de Berimbau, nasceu em São Paulo em 16 de Novembro de 1954, filho do Sr Casemiro dos Santos e Dona Maria Thereza dos Santos, Iniciou a capoeira no ano de 1969 com o Mestre Paulo Gomes, em 1970 assistindo e tocando berimbau nas rodas de capoeira da Praça da República em São Paulo viu o Mestre Limão jogar capoeira e então começou a treinar com ele, lá conheceu o Mestre Limãozinho,

amigo que veio a ser seu cunhado. Em 03 de Dezembro de 1972 ele se formou com o Mestre Paulo Limão na Academia Quilombo dos Palmares. Era capoeirista tinha uma jogo bonito e diferenciado ,um exímio tocador de berimbau, chegou a gravar dois CDS o primeiro foi Capoeira Primitiva, com toques de berimbau raros e por muitos esquecidos e o segundo Saga do Urucungo. Artista plástico fazia desenhos encantadores, fez gravuras em muitas academias, inclusive desenhou com muito carinho a Academia do Mestre Silvestre a Vera Cruz em São Paulo. Silvio Acarajé nos deixou em 23 de Fevereiro de 1996 em um acidente de Caiaque na Ilha de Itaparica em Vera Cruz, e deixou muitos admiradores, na memoria de familiares e muitos capoeiristas que até hoje ouvem e tentam aprender os toques registrados nos Cds. Agradeço a dona Rosinha, irmã e também ao Mestre Limãozinho cunhado e admirador do Silvio Acarajé que nos deram detalhes sua vida e obra.
Fonte: www.congodeouro.com.br

TRANSLATION
Name: Silvio dos Santos. Was born in São Paulo on November 16, 1954, the son of Mr. Casemiro dos Santos and Mrs. Maria Thereza dos Santos. He began capoeira in 1969 with Mestre Paulo Gomes, in 1970, watching and playing berimbau on the wheels Of capoeira from Praça da República in São Paulo saw Master Lemon play capoeira and then began to train with him, there met Master Lemon, a friend who became his brother-in-law. On December 3, 1972 he graduated with Master Paulo Limão at Academia Quilombo dos Palmares. He was a capoeirista had a beautiful and differentiated game, an excellent berimbau player, got to record two CDS the first was Capoeira Primitiva, with touches of berimbau rare and for many forgotten and the second Saga of Urucungo. Unfortunately Silvio Acarajé left us on February 23, 1996 in a kayak accident on the Island of Itaparica in Vera Cruz, and left many admirers, in memory of family and many capoeiristas who to this day listen and try to learn the touches recorded on CDs. I thank Dona Rosinha, sister and also the Master Lemonade brother-in-law and admirer of Silvio Acarajé who gave us details of his life and work.
Source: www.congodeouro.com.br

Silvio Acarajé – Capoeira Primitiva

February 6, 2017 by Lelé

Silvio Acarajé – Capoeira Primitiva

I've set myself a challenge to try and transcribe the toques in this album… This is a work in progress!!! tic – hit cabaça with baqueta.

I got the album from Amazon EU a while ago, for £7.49, but I can't find it there anymore. All they have are very expensive CD editions, for over £50. When I click on the link of my order to the album it says it no longer exists. It's not for sale on Dundak either… Individual tracks are available on YouTube, linked below.

The descriptions from the toques are translated from Silvio's own words (see below for Portuguese version)

1. Angola Santo Malandréu (intro then variations – not sure what the toque itself is, but I recorded what feels like the core of it below)

t*sh#domtsh#domdomdomdom tictic domtsh#domdomdomdim*
tsh#dimtsh#tsh#dimdimdim tsh#dimtsh#tsh#dimdimdimdom
tsh#tsh#domtsh#domdomdom tsh#tsh#domtsh#tsh#dim
tsh#tsh#dimtsh#tsh#tsh#dimtsh#tsh#tsh#dimtsh#tsh#tsh#dom
domdimtsh#tsh# domdimtsh#tsh#
tictic tsh#domtsh#domtsh#domtsh#dim tic
domdomdomdom domdim tic domdomdomdim domdomdomdim tic …
tsh#tsh#dimdom tsh#tsh#dimdom tsh#tsh#dimdimdimdom
tsh#tsh#domdim tsh#tsh#dom dimdomdim tsh#tsh#domdim
tsh#tsh#domdim tsh#tsh#domtssdomtssdomdimdomdim dimdimdimdomdim

Then it's mostly this (Angola) with variations
tsh#tsh#domdim tsh#tsh#domdimdodim tsh#tsh#domdim
tsh#tsh#domdim tsh#tsh#domdim tsh#tsh#domtssdomtssdomdimtsh#tsh#domdim
tsh#tsh#domdim tsh#tsh#domdim tsh#tsh# domtsh#domtssdomtsstsh#domdim dimdimdimdim domdim

2. Gêgy

Mestre Poncianinho helped out here as I couldn't figure it out…
domtsh#(tsh#) domtsh#(tsh#) domtsh#(tsh#) domtsh#(tsh#)
tsh#(tsh#)dom dom OR
tsh#domdomdom (last dom connect back to the top)

A vigorous toque. The game is Angola, the difference is the repique which has a Gêgy-Nagô influence.
3. São Bento Grande em Gêgy (TO DO)
The game is identical to São Bento Grande de Angola. The difference is in the Gêgy repique, at the end of this track the rhythm changes to Angola.
4. Jogo de Fora
domdimdomdimdomdimdom x2
domdimdomdimdomdimdomdimdomdimdom…
A very fast toque, for a game to study the adversary with a view to observe their failures leading to Jogo de Dentro.
5. Jogo de Dentro
tsh#tsh#domdomdimdimdimdomdim
tsh#tsh#domdimdomdimdimdomdim
Beautiful toque, vigorous. It starts in São Bento Grande Regional fashion and ends spectacularly, in Angola. The players enter each other's space to attack and defend. It's a more skilful game, for those advanced in this "Art-Fight".
6. Dandara
tsh#tsh#dom tsh#dim
tsh#tsh#dom tsh#domdim
Created by Silvio Acarajé in homage to women who practice capoeira. According to Palmares' records, Dandara was Zumbi's greatest love.
7. São Bento Grande de Angola – (TO DO)
"Triple" as it's comprised of very fast repiques, the rhythm triples.
8. Samango (Mestre Canjiquinha)
tsh#dom tsh#dom tsh#domdomdomdom tsh#domdomdomdomdomdomdomdom
This old toque is performed by hitting the baqueta ONLY below the dobrão, therefore using only one note. The game is very curious, practically devoid of ginga, hitting one foot on the ground in a reverse cycling motion suddenly releasing the attacks, fooling the adversary.
9. Muzenza (Mestre Canjiquinha). This is the basic toque (add more chiados to taste!):
tsh#tsh#dom tsh#dom dom
tsh#tsh#dom domdim dom dom – Jacarelodo explains it on youtube. Also on Mestre Joel's 1979 album.
In the context of Candomblé banto, muzenza means novice: a beginner. The toque originates in Candomblé and in capoeira it shows disdain for the adversary.
10. Angola Dobrada
tsh#tsh#dom tsh#domdom tsh#domdim
tsh#tsh#domdomdomdom domdomdom dim
You can say it's the same as Angola, except the capoeira plays with extreme attention and in the same opening as the adversary entering with the head, hands and feet.
11. Tico-Tico
domtss domtss domtss domdomdomtss
The rhythms of the baqueta and caxixi imitate the bird (Rufous-collared sparrow). It is said the natives use it a lot in Ilha de Maré, slave refuge. Also used by capoeiras and people linked to the afro culture.
12. São Bento Pequeno de Angola
Sounds like the traditional *tsh#tsh#dimdom* São Bento Pequeno with exquisite manouvres/repiques… i.e.
tsh#tsh#dim tsh#tsh#dom tsh#tsh#dimdom
dimdimdomdimdim tsh#tsh#dimdom
In this game the contenders play upright without being affected by the attacks, having a more demonstrative purpose with a view to refine the movements.
13. Cavalaria Antiga – (TO DO)
Warning for escaped slaves that a cavalry patrol, or any other enemy, was on its way.
14. Angola em Gêgy – (TO DO)
Vigorous, cadenced rhythm. It demands an enhanced technique from the berimbau player.
15. Idalina de Angola
tsh#tsh#dom dom dom tsh#tsh#dim
tsh#tsh#domdimdomdim tsh#tsh#domdimdomdim

Used only by advanced capoeiras, who played with a blade, inversely placed between the toes, aiming for the adversary's tendon.

16. Barravento

dom#tsh#dom#tsh#dom#tsh# dom#dom

It can be said to be one of the most beautiful capoeira toques, very fast and pleasing to the ear in which the soloist shows the infinite repiques that exist in the berimbau. The game is loose, comfortable; it's a demonstration of happiness.

17. Ave-Maria

tsh#tsh#dom tsh#tsh#dim
tsh#tsh#domtssdomtssdomdim

With a slow start, demonstrating balance and knowledge of the art.

18. Aviso

Mestre Poncianinho helped out here too. The basic is:

tsh#tsh#dim tsh#tsh#dom and some domdomdimdomdom

Not very well known, forgotten toque. Very old and of very fast execution. Its aim was to also alert slaves of enemy presence.

I don't know a lot about Mestre Sílvio Acarajé, but I will add information as I get them… The first time I heard this album, and in particular the first song, Boiadeiro I thought I died and gone to heaven! That was back in 2011.

* He is from São Paulo, and also an artist (according to someone who trained in an academy – comments section), he adorned the walls of said academy with capoeira related imagery. Don't know which one, YET!

* Here's a text written by him in Portuguese. I'm copying it here in case the page disappears!

Conheça um pouco mais sobre o fantástico mundo da musicalidade da Capoeira.

Esta matéria a seguir foi escolhida a dedo, para vocês conhecerem e aprenderem um pouco mais sobre a musicalidade da capoeira, analisando o trabalho de Silvio Acarajé vocês terão a honra de aprender novos toques e seus respectivos fundamentos. O texto a seguir foi extraído do encarte do CD Capoeira Primitiva de Silvio Acarajé. Axé!

Silvio Acarajé – Capoeira Primitiva

Meu Mestre foi Paulo Limão que está descrito no livro: Capoeira Angola- Waldeloir Rego. Como "Santo Amaro", o saudoso mestre nasceu em Santo Amaro da Purificação- BA foi para Salvador e tornou-se então contramestre de Caiçara; o mestre Caiçara, considerado então na época (Limão) como um dos melhores Angoleiros da Bahia, deixando sua marca de forma inesquecível nas rodas realizadas no Terreiro de Capoeira do Mestre Pastinha, sendo até escolhido por Mestre João Grande como seu companheiro de jogo; de toque firme e característico no berimbau é possível ouvi-lo no LP de seu Mestre: o Caiçara.

Os toques que lá se ouvem são do mestre em questão. Quem ensinou-lhe os toques, dizia-me sempre foi: Mestre Gato e Mestre Canjiquinha , Limão com o firme propósito de não deixar a cultura e os toques da Capoeira Angola (e Regional) ficar no esquecimento ou mesmo morrer, e tendo em vista o visível interesse em aprender de Silvio Acarajé e seu sobrinho Limãozinho (agora meu cunhado), passa então a ensinar-nos os segredos do berimbau, da dança, no jogo e na luta da capoeira, seja Angola ou Regional.

Eu, pessoalmente dediquei-me ao máximo, aprendendo tudo o que ele me ensinava e sempre buscando mais, perguntando sobre toques os mais esquecidos e difíceis e como se jogava também! Vendo também Mestre Canjiquinha, Gato, tocadores da Ilha e Mercado Modelo; a decorar os sete toques da Capoeira Regional; daquela época para cá (1970) aprendi muito, foi realmente um curso.
Isto que estamos começando a fazer é um trabalho de "base", que tem naturalmente a força dos Nossos Ancestrais! É um trabalho que traz à tona, o que estava perdido no fundo, encoberto pelo lamaçal do descaso, do esquecimento.

Eis aqui, os toques de berimbau em Gêgy, Angola e outros toques exóticos usados no passado, na Capoeira Angola, guardados outrora em segredo, a sete chaves pelos velhos mestres, apresentados aqui pela primeira vez, de forma tão abrangente ao público capoeira.

Gostaria e salientar e peço o testemunho dos velhos mestres capoeiras que ao passar dos tempos os toques impregnados de axé (os segredos do berimbau) vinham apagando-se da memória dos capoeiras, toques esses que os capoeiras atuais nem sequer ouviram falar! São Toques em Gêgy, como a Angola, o São Bento Grande,

o Gêgy Puro, todos esses tocados à maneira Gêgy, que é bem diferente dos conhecidos.
A Angola Dobrada, a Cavalaria Antiga, o Aviso e o Tico-Tico, que são executados à maneira do ex- negro-escravo, o festivo Barravento, o Bizarro Muzenza.

Vamos viver sim, reviver de modo espetacular e autêntico, embora que de um peso colossal de tradição, o que mais rico, puro e brilhante da cultura Afro-Baiana existente; a magia musical da Capoeira Angola; sua mandinga seus mistérios…

Vamos reviver a Velha Bahia da Capoeira, ou se preferirem, a Velha Capoeira da Bahia.
Silvio Acarajé
(Silvio dos Santos)

Toques do CD Capoeira Primitiva- Silvio Acarajé
1- Angola Santo Malandreu: Criação Silvio Acarajé, uma ladainha, uma preparação para o início do jogo da capoeira.
2- Gegy: É um toque vigoroso. O jogo da capoeira é em Angola, a diferença está no toque do berimbau, no repique onde predomina a influência do Gegy- Nagô.
3- São Bento Grande em Gegy: A capoeira é jogada na forma idêntica ao São Bento Grande de Angola. A diferença está no repique Gêgy. No final desta faixa, o ritmo é mudado para Angola.
4- Jogo de Fora: É um toque rapidíssimo, para um jogo de reconhecimento do adversário. Visa observar suas falhas, acontecendo o "Jogo de Dentro".
5- Jogo de Dentro: Toque muito bonito e vigoroso, começa a moda de São Bento Grande Regional e termina de forma espetacular, numa Angola. No jogo, os contendores enfrentam-se dentro da área do outro, para aplicar e, defender-se dos golpes. É um jogo mais avançado, próprio dos capoeiras bem adiantados na "Arte-Luta".
6- Dandara: Criação de Silvio Acarajé, homenagem às mulheres que praticam a capoeira. Dandara de acordo com os registros de Palmares, foi o grande amor de Zumbi, o Rei dos Quilombos dos Palmares.
7- São Bento Grande de Angola: "Triplique" por ser constituído por obras de repiques tão rápidos, o ritmo se "triplica".
8- Samango: Toque antigo é executado batendo-se com a baqueta só embaixo do dobrão, portanto, usando-se somente uma nota. O jogo é muito curioso, praticamente não há ginga, bate-se o pé no chão (um pé só) num movimento de pedalar ao contrário soltando bruscamente os golpes, enganando o adversário.
9- Muzenza: É originário do Candomblé, e no jogo da capoeira, demonstra-se desprezo ao adversário.
10- Angola Dobrada: Pode-se dizer que é o mesmo jogo da Angola, só que o capoeira joga com extrema atenção e na mesma abertura do adversário entrando de cabeça, mãos e pés.
11- Tico-Tico: É um toque no qual a batida da palheta e chocalho do caxixi, imita o pássaro. Dizem os nativos que é muito usado na Ilha de Maré, refúgio dos escravos, capoeiras e pessoas ligadas à cultura afro.
12- São Bento Pequeno de Angola: No jogo da capoeira, os contendores jogam mais em pé sem levar a efeito os golpes, tendo um caráter mais demonstrativo, visando aprimorar os movimentos.
13- Cavalaria Antiga: Toque que era executado com a finalidade de avisar aos negros foragidos da chegada de alguma patrulha da cavalaria,ou qualquer outro inimigo de então.
14- Angola em Gêgy: Ritmo cadenciado, vigoroso, exige do berimbau uma técnica aprimorada.
15- Idalina de Angola: Somente usado pelos capoeiras mais adiantados, que jogavam com uma navalha virada, inversamente colocada, segura entre os dedos dos pés dos capoeiristas, que tentavam atingir tendão do seu oponente.
16- Barravento: Pode-se dizer, um dos mais bonitos toques da capoeira, muito rápido, agradável de se ouvir em que o solista demonstra os infindáveis recursos de repique que há no berimbau. O jogo é solto, muito á vontade; é uma demonstração de alegria.
17- Ave-Maria: Com início lento, demonstrando equilíbrio e conhecimento da arte.
18- Aviso: Pouco conhecido, esquecido. Muito antigo e de execução super-rápida. Tinha como finalidade de alertar os escravos da presença inimiga.

TRANSLATION *Silvio Acarajé – Capoeira Primitiva*

Get to know more about the fantastic world of Capoeira's musicality.

This article was chosen by hand, so that you may know and learn a little more about the musicality of capoeira, analyzing the work of Silvio Acarajé you will have the honor to learn new touches and their respective foundations. The following text was extracted from the booklet of the Capoeira Primitiva CD by Silvio Acarajé. Axe!

Silvio Acarajé – Capoeira Primitiva

My Master was Paulo Limão who is described in the book: Capoeira Angola – Waldeloir Rego. As “Santo Amaro,” the late master was born in Santo Amaro da Purification-BA went to Salvador and became foreman at Caiçara; The master Caiçara, considered then at the time (Limão) as one of the best Angoleiros of Bahia, leaving his mark of unforgettable form in the wheels realized in the Terreiro de Capoeira of Mestre Pastinha, being even chosen by Mestre João Grande like his game companion; Of firm and characteristic touch in the berimbau, it is possible to hear it in the LP of its Master: the Caiçara.

The touches that are heard there belong to the master in question. Who taught him the touches, I was always told: Master Cat and Master Canjiquinha, Limão with the firm purpose of not letting the culture and touches of Capoeira Angola (and Regional) stay in oblivion or even die, and in view The visible interest in learning from Silvio Acarajé and his nephew Lemonzo (now my brother-in-law), then teaches us the secrets of berimbau, dance, game and capoeira fight, be it Angola or Regional.

I personally dedicated myself to the maximum, learning everything he taught me and always seeking more, asking about touches the most forgotten and difficult and how to play too! See also Master Canjiquinha, Gato, Island players and Mercado Modelo; To decorate the seven touches of Capoeira

Regional; From that time on (1970) I learned a lot, it was really a course.
This we are beginning to do is a “grassroots” work, which naturally has the power of Our Ancestors! It is a work that brings out, what was lost in the background, covered by the mire of neglect, forgetfulness.
Here are the ringtones of berimbau in Gêgy, Angola and other exotic touches used in the past, in Capoeira Angola, once secretly guarded by the old masters, presented here for the first time, so comprehensively to the capoeira audience.

I would like to point out and ask for the testimony of the old capoeiras masters who, in the course of time, the impregnated touches of axé (the secrets of the berimbau) were disappearing from the memory of the capoeiras, touches which the current capoeiras did not even hear! There are touches in Gêgy, such as Angola, São Bento Grande, Gêgy Puro, all those played the Gêgy way, which is very different from the ones known.

The Angolan Dobrada, the Ancient Cavalry, the Warning and the Tico-Tico, which are executed in the manner of the ex- black slave, the festive Barravento, the Bizarro Muzenza.
Let us live yes, revive in a spectacular and authentic way, albeit that of a colossal weight of tradition, the richest, purest and brightest of the existing Afro-Baiana culture; The musical magic of Capoeira Angola; Your mandinga your mysteries …
We will revive the Old Bahia of Capoeira, or if you prefer, the Old Capoeira of Bahia.
Silvio Acarajé
(Silvio dos Santos)

Mestre Bimba’s album – Curso De Capoeira Regional

January 23, 2018 by Lelé
First Published: 24 January 2017
Mestre Bimba’s album – Curso De Capoeira Regional – 1969
One of the greatest figures in Capoeira – Mestre Bimba!
I put subtitles in Portuguese here (from 16m30s onwards: quadras and corridos) with the lyrics also below. https://www.youtube.com/watch?v=qj0tvWOUZLw

Toques Da Capoeira
São Bento Grande
Cavalaria
Banguela
Santa Maria
Iuna
Idalina
Amazonas

Folclore Da Capoeira
Quadras
1) Iê quem foi seu mestre?
Menino quem foi seu mestre?

Meu mestre foi Salomão
Dicíplo que aprendo
Mestre que deu lição
O mestre que me ensinou
Que veio da conceição
A ele devo dinheiro
Saúde e obrigação
Segredo de São Cosme
Mas quem sabe é São Damião, camará
água de beber – ê água de beber, camará
êi aruandê – ê aruandê, camará
aiai camaradinho – ê camaradinho, camará
ai tamo na escola – ê tamo na escola, camará
oiá aprendendo a lê – ê, aprendendo a lê, camará
água de benzê – ê, água benzê, camará
oiá faca de ponta – ê faca de ponta, camará
ê sabe furá – ê sabe furá, camará
iê quer me matar – ê quer me matar, camará
ai viva deus do céu – ê viva deus do céu, camará
aiai viva meu mestre – ê viva meu mestre, camará
iê quem me ensinou – ê quem me ensinou, camará
aiai a malandragem – ê a malandragem, camará
iê volta do mundo – ê volta do mundo, camará
==========
2) Valha-me, nossa senhora
Mãe de Deus do criador
Nossa senhora me ajude
Nosso senhor me ajudou, camará
água de beber – ê água de beber, camará
êi aruandê – ê aruandê, camará
joga pra lá – ê joga pra lá, camará
campo de mandinga – ê campo de mandinga, camará
ai é mandigueiro – ê é mandigueiro, camará
ai ele é cabeçeiro – ê é cabeçeiro, camará
aiai sabe jogá – ê sabe jogá, camará
aiai a capoeira – ê a capoeira, camará
oiá Regional – ê Regional, camará
aiê volta do mundo – ê volta do mundo, camará
==========
3) Capenga ontem teve aqui
Capenga ontem teve aqui
Deu dois mil réis a papai
Três mil réis a mamãe
Café, açúcar a vovó
Deu dois vintém a mim
Sim senhor, meu camará
Quando eu entrar, você entra
Quando eu sair, você sai
Passar bem, passar mal
Mas tudo no mundo é passar, haha
água de beber – ê água de beber, camará
ê galo cantô – ê galo cantô, camará
oiá cocorocô – ê cocorocô, camará
aiê faca de ponta – ê faca de ponta, camará
sabe furá – ê sabe furá, camará
ai goma de gomá – ê goma de gomá, camará
e ferro de bater – ê ferro de bater, camará
ai água pra lavar – ê água pra lavar, camará
ai água de beber – ê água de beber, camará
aiai viva deus do céu – ê viva deus do céu, camará

aiê viva meu mestre – ê viva meu mestre, camará
oiá quem me ensinou – ê quem me ensinou, camará
ai a malandragem – ê a malandragem, camará
olha volta do mundo – ê volta do mundo, camará
==========
4) Iê na minha casa
Tava na minha casa
Sem pensar, sem imaginar
Mandaram me chamar
Pra ajudar a vencer
Mas a guerra do Paraná, haha
água de beber – ê água de beber, camará
êi aruandê – ê aruandê, camará
aiá que me vendê – ê qué me vendê, camará
aiá na falsidade – ê na falsidade, camará
viva deus do céu – ê viva deus do céu, camará
viva meu mestre – ê viva meu mestre, camará
iê quem me ensinou – ê quem me ensinou, camará
aiai a malandragem – ê a malandragem, camará
ai água de beber – ê água de beber, camará
ai água pra lavar – ê água pra lavar, camará
aiê volta do mundo – ê volta do mundo, camará
==========
5) Dia que eu amanheço
Dia que eu amanheço
Dentro de Itabaianinha
Homem não monta cavalo
Mulher não deita galinha
As freiras que estão rezando
Se esquecem da ladainha, haha
água de beber – ê água de beber, camará
ai aruandê – ê aruandê, camará
ai que me vendê – ê qué me vendê, camará
iê na falsidade – ê na falsidade, camará
ai viva deus do céu – ê viva deus do céu, camará
ê viva meu mestre – ê viva meu mestre, camará
aiai quem me ensinou – ê quem me ensinou, camará
aiai a malandragem – ê a malandragem, camará
ê joga pra lá – ê joga pra lá, camará
aiai joga pra cá – ê joga pra cá, camará
iê volta do mundo – ê volta do mundo, camará
==========
6) Iê tem um vizinho
Ò perto de mim tem um vizinho
Se enricou sem trabalhar
Meu pai trabalhou tanto
Mas nunca foi de enricar
Num deitava uma noite
Que deixasse de rezar, camará
água de beber – ê água de beber, camará
ê aruandê – ê aruandê, camará
ai viva deus do céu – ê viva deus do céu, camará
iê viva meu mestre – ê viva meu mestre, camará
olha quem me ensinou – ê quem me ensinou, camará
aiai a malandragem – ê a malandragem, camará
aiai volta do mundo – ê volta do mundo, camará

Corridos
1) Ô sim, sim, sim – Ô não, não, não
Ê ô não, não, não – Ô não, não, não

2) Vou dizer ao meu senhor que a manteiga derramou
oiá a manteiga é do patrão, mas caiu nágua, se molhou
oi a manteiga derramou, mas para filha de ioiô
oi a manteiga num era minha, a manteiga de ioiô
oi a manteiga do patrão, mas caiu no chão, derramou
oi a manteiga não era minha, a manteiga do sinhô

3) Vai você, vai você
Ê Dona Maria, como vai você?
Como vai, que passô, como vai vosmicê
Ê jogue de longe que eu quero aprendê
Ê joque bunito que eu quero aprendê

4) Menino chorou
Ô nhê nhê nhê
Ê porquê náo mamou
Ai cala a boca menino
Ô menino danado
Ô menino malvado

5) São Bento me chama
Ai ai ai ai
Me joga no chão
Castigue esse nego
Conforme a razão

6) A cobra me morde
Senhor São Bento
A cobra mordeu
A cobra é malvada

7) Quebra lá milho como gente
macaco
I really couldn't understand the words for this one, but Mestre Poncianinho knew exactly which song I meant when I said 'the last song on Mestre Bimba's album', even before I played it to him, he was telling me the words!
==========
Toques Da Capoeira
00:00 – São Bento Grande
02:16 – Cavalaria
04:36 – Banguela
06:59 – Santa Maria
08:49 – Iuna
11:20 – Idalina
14:34 – Amazonas

Folclore Da Capoeira
Quadras
16:30 – Quem foi seu mestre
18:20 – Valha-me, nossa senhora
19:32 – Capenga ontem teve aqui
21:18 – Tava na minha casa
23:07 – Dia que eu amanheço
24:22 – Perto de mim tem um vizinho

Corridos
25:29 – Ô sim, sim, sim – Ô não, não, não
26:14 – Vou dizer ao meu senhor que a manteiga derramou
27:49 – Dona Maria, como vai você?
28:40 – Menino chorou

29:54 – São Bento me chama
31:00 – A cobra me morde
32:15 – Quebra milho como gente

Mestre Nenel going through Mestre Bimba's toques
https://www.youtube.com/watch?v=Ff4wmYt4UzM
Mestre Bimba's basic sequences, with his son, Mestre Nenel
https://www.youtube.com/watch?v=mo-QsntFmqU

Music Class with Mestre João Grande

October 14, 2017 by Lelé
14 October 2017 – Music Class with Mestre João Grande
Mestres João Grande and Môa do Katendê together in London
· Hosted by Mestre Joãozinho Da Figueira

Facebook Event Page https://www.facebook.com/events/1895690447363878/
Photos/Videos of the visit to Mojubá and of the event on Flickr
https://www.flickr.com/photos/plasmatika/albums/72177720302998825
Videos on YouTube https://www.youtube.com/playlist?list=PLLtjjEEbz2qbVsQEMga6PgeoHe1_Tuua_
On Saturday afternoon we had an unforgettable music class with Mestre João Grande, here it is
https://www.youtube.com/watch?v=wuk5_Ft9m6I
Audio file

Ladainha
Iê!!!!!
Mas que batizado lindo, oh mas que batizado lindo
Eu vi lá no Rio Jordão
Eu vi João batizar Cristo, eu vi Cristo batizar João
Ô, no mundo da Capoeira
não tem discriminação
Seja aluno, seja mestre
Todos nós somos irmãos
Ô, no mundo da Capoeira
cada um tem seu valor
Seja branco, seja negro
Ou seja o que for, camaradinha
Viva meu deus!
(Igualdade, Mestre Camaleão)
Corridos
Vem jogar mais eu
Vem jogar mais eu mano meu
Vem jogar mais eu mano meu
Veu jogar mais eu meu irmão
———————
Ô sim sim sim
Ô não, não, não
Mas hoje tem amanhã não x2
———————-
(Cannot make out the lyrics, just using the standard ones)
Ê angoleiro, que hora você chegou
Eu cheguei de muito longe
Na hora que Deus mandou

Ê angoleiro, que hora você chegou
Eu ouvi o berimbau
O berimbau me chamou

Ê angoleiro, que hora você chegou
Eu cheguei de madrugada
Cheguei quando o sol raiou

Ê angoleiro, que hora você chegou
Eu cheguei pra vadiar
Ô aqui em Salvador
———————
Vou chamar pra Angola vir
vou chamar pra Angola ah
Vou chamar … (Mestre Pastinha, Cobrinha Verde, Mestre Traíra, Bobó, Mestre Waldemar)
Vou chamar pra Angola vir
———————-
Chama eu, chama eu
Chama eu, Angola, chama eu
———————
Angola me chamou pra vadiar
Vou passar pela Aruanda pra ver os Angoleiros de lá
———————
Iaiá me acenda a luz pros Angoleiro vadiá
Angoleiro vadiá na senzala de Sinhá
———————
Vadiá, vadiá
Meu salão pra vadiá
(this is all I could understand from audio, but found these)
Foi agora que eu cheguei
Mandaram me chamar
Vadiá, vadiá
Meu salão pra vadiá
Para ver os angoleiros
Pra poder nós vadiar
Vadiá, vadiá
Meu salão pra vadiá
Eh, quando eu chego num salão
trato logo de louvar
Vadiá, vadiá
Meu salão pra vadiá
Pai e Filho e Espirito Santo
Bom Jesus e Mariá
Vadiá, vadiá
Meu salão pra vadiá

Oi, meu Senhor me dê licença
o seu salão pra eu vadiar
Vadiá, vadiá
Meu salão pra vadiá
Foi agora que eu cheguei
salve o dono do lugar
Vadiá, vadiá
Meu salão pra vadiá
Oi, vim aqui pra vadiar
vim aqui pra vadiar
Vadiá, vadiá
Meu salão pra vadiá
Capoeira é só de Angola
isso não posso negar
Vadiá, vadiá
Meu salão pra vadiá
———————
Apanha a laranja do chão tico-tico
Apanha com a mão
ou com pé ou com bico
Apanha a laranja do chão tico-tico
Se meu amor for se embora eu não fico
Minha toalha é de renda, é de bico

toque Apanha a laranja
dom dom dom dom

dom dom dom dim
domdim x5

Mestre João Grande words
Tudo o que eu faço aqui é muito antigo.
Tudo que a gente fez aqui é antigo.
(Everything we did here is from the old days)
A capoeira Angola tem vários ataques…
Veneno de várias cobras.
(Capoeira Angola has many atacks…
Poison from different snakes)

O aluno é a onda da maré
O mestre é a areia
O aluno vem, faz a aula some, vai embora
O mestre fica na academia esperando o aluno chegar
(The student is tide's wave
The mestre is the sand
The student comes, does the class, disappears, goes away
The mestre stays in the academy waiting for the student to arrive)

E a Capoeira é a natureza
Tudo vem da mãe terra
A natureza é a nossa mãe, é ou não é?
Mas muita gente não acredita
(Capoeira is nature
Everything comes from Mother Earth
Nature is our mother, isn't that right?
But many people don't believe that)

Videos of the event
https://www.youtube.com/playlist?list=PLLtjjEEbz2qbVsQEMga6PgeoHe1_Tuua_

Blunt Eye Trauma

August 30, 2017 by Lelé
30 August 2017 - Blunt Eye Trauma
On the 9th of July 2017, at around 9:30am, I was getting ready to go to Capoeira when I tripped and landed face first, more unfortunately, eye first, on the metal baby gate on top of the stairs.

The pain was intense and I collapsed on the floor screaming. I put my hand over my right eye, the source of the pain, then looked at my hand. The first thing I noticed was the blood and then I realised I couldn't see out of my right eye at all.

I went into the bathroom and I had this awful feeling of being in a horror movie. There was blood running down from my eyebrow into my eye. So I washed the whole area and realised the blood was from a vertical cut to my eyebrow. After I washed everything I still couldn't see at all from that eye. It was like someone put a glass lens in my eye and smeared with vaseline. I could only see light/dark shapes. By then my husband had come upstairs because of all the screaming. He got me some ice to put on the eye area and said we had to go to hospital a.s.a.p.

I think I was in shock, I felt strangely calm even though I seriously thought the possibility of losing sight on my right eye to be very real. It took me about half an hour to get myself together and finish my coffee and then we left the house.

My husband dropped me off at A&E at St. George's, our nearest hospital, and went to park the car. It was around 10am, Sunday morning. The room seemed full of people. I walked in, ice pack on my face, and they sent

me straight through to triage. My husband joined me. The nurse glued my eyebrow together, did some basic eye tests, I really couldn't see at all. Then she sent us to the 5th floor. Moorfields Eye Clinic. I was a patient of Moorfields, Old Street, for a number of years, because I suffer from Keratokonus. They discharged me years ago as it stabilised (i.e. cornea stiffens with age). Here I was, back again.

We were on the 5th floor for just over an hour. I was icing the eye constantly, which helped with the pain. Well, basically, I wasn't in pain. HAIL THE ICE! First a nurse saw me, did some more tests. While I was there the vision started to come back, about 10% better. I was seeing shapes more clearly and when she tested my vision with pinhole glasses I could actually read some of the letters on the eye chart! I asked her if that meant I wasn't going to go blind, she said 'no'. I asked you mean I won't go blind, or it doesn't mean I won't go blind? She said 'no' again. So clear as mud. She asked me what the nurse downstairs put on my eye, I said I had no idea. Didn't she write it down? No, she hadn't. wasn't on the notes. BREATHE. I could feel myself getting annoyed, so I just breathed.

She dilated my pupils and then we waited a bit longer to see the ophthalmologist.
After about 45 minutes I get called in, by then the opacity was less, probably 30% vision back. She looked at my eyes and said it was weird, seems I have https://en.wikipedia.org/wiki/Uveitis
(Uveitis & Iritis is Anterior Uveitis) on BOTH eyes, she'd only expect it on one, the right eye. She asked if we have a cat (because of toxoplasmosis), if I was sensitive to light (which I am a bit, considering my brown eyes, but I always put that down to Keratoconus). She said it could just be that, although I didn't get hit directly on the left eye, it also suffered from the impact.

Another cause could be Syphilis and long list of lovely diseases :(She also asked if I had a rash, or moles, I have a few come up recently and showed her the latest but also explained my aunt is 70 and had LOTS of them and is fine. She didn't seem concerned about the moles either.

Got home around 13:00 and vision was even less opaque, about 60%, but eyes were extremely sensitive to light because of drops. Got prescribed steroids for both eyes and pupil dilator for right eye - like valium for the eye, to keep it relaxed. She said for me to go back tomorrow morning, but I decided to go on Tuesday, give it an extra day to settle down - she also said Mondays were busy and I didn't fancy two days in a row in hospital.
Prescription - Dexamethasone 0.1% eye drops (right eye every two hours, left eye every 4 hours)
Cyclopentolate 1% eye drops to dilate pupil.
Spent rest of the day doing NOTHING, so boring, watched tv but wasn't able to see clearly. Reading is quite difficult but manageable. Was icing the eye until bedtime but also worried that might be stopping healing from starting. My husband patiently took care of me.

I was told not to exercise or pick up anything heavy, so I couldn't look after my granddaughter the next day. I usually look after her on Mondays/Thursdays.

On Tuesday 11 July, I went to the main Moorfield's clinic on ground floor. Got seen quite quickly as I went in as an emergency patient. Was told to reduce drops on left eye to twice a day for two days, then once a day for two days, then stop. Right eye, once a day only for pupil dilation in evening. Right eye six times a day for steroids.

STILL CAN'T EXERCISE until further notice!!!!! Vision was very blurred, not possible to drive.

I was invited back on the 17th of July and was told to keep doing the steroid drops and taper it slowly over the next 3 weeks. As the eye pressure was high (due to steroid drops, probably) I was given drops to control the pressure.

Maxidex 0.1% w/v
1 week on 4 drops a day for steroids
1 week on 3 drops a day
1 week on 2 drops a day

Iopidine 5mg/ml
14 days on 3 drops a day on eye pressure control
14 days on 2 drops a day

STOP dilating right eye pupil

Come back in three weeks...

Was also told I can exercise again. Dr. said there may be long term damage, only time can tell, but exercise won't affect it anymore. I might end up with pupil always dilated, and vision impairment as there's a little hole on the right side of the eye. There's still a bit of blood at the bottom of eyeball too. He thinks that will clear. The thing is I was going to Greece for Capoeira event on the last weekend of July. I wanted to cancel the trip, but when I tried to I was told I'd probably not get a refund, just a transferable flight. The Dr. didn't see any reason I shouldn't go. So I decided to go.

After a bit of searching, this seems to make the most sense
You have perhaps 20% chance of the pupil ending up larger than the other eye. That is called traumatic iridoplegia. It may be up to 6 months before it can be said to be permanent. If troublesome you can use mild drops to keep the pupil small or at least more the size of the other. There is nothing that will restore perfect pupil function if it doesn't recover on its own.
http://www.iritis.org/phpBB3/

Mydriasis is damage to the iris sphincter muscle, resulting in pupil dilation all the time. ***traumatic iris mydriasis***

This is the letter written by the specialist after the apt. on the 17th and sent to me and GP.
I reviewed this patient today. The right eye is comfortable but still blurred. On examination vision was 6/36 with her glasses, 6/9 pinhole. There is some persisting anterior uveitis and mydriasis. The latter is in part due to cyclopentolate drops she is using once a day which I have now asked her to stop. However there is a notch on the pupil margin suggesting that some sphincter damage has been sustained. We will be better able to gauge any effect of this on pupil function next time. The eye pressure was slightly up today which may well be a response to the steroid drops or to the inflammation. However we will check for angle recession next time. In the meantime I have prescribed Aproclonidine drops used to keep the pressures down while she continues to gradually reduce the steroid drops over the next four weeks. We will see her again in 3 weeks.
Did a bit of research and found this out:
6/36 means I can see from 6m what normal vision can see from 36m, with my glasses :(Really bad. For driving it has to be 6/12 minimum.

If you can only read the big letter on the top line, that's recorded as 6/60 - you can see at 6m what can usually be seen from 60m with normal vision.

If you can identify 2 letters from the second row, that's 6/36

Three letters from the third row is 6/24

This continues down to the seventh row, where around 7 letters corresponds to 6/6 vision.

I got an apt. not in 3 weeks, but 5 weeks later, 21st of August. Greece was ok, but I had to rely on other people to get around, as reading signs was particularly difficult. On the last night in Greece my vision started to go opaque in the evening and I got really worried. It sort of ruined the last night. I was in the process of tapering down the drops and was worried something had gone wrong and inflammation was getting worse. Whatever caused it, I was fine the next day, the vision wasn't opaque anymore. Maybe it was just tiredness, there had been a lot of capoeira, beer and not much sleep.

When it came to the apt. day, I had stopped the drops two weeks earlier. On one particular day, 4th of August, my vision went very weird. It was going very grey and foggy on right eye for a few of seconds whenever I stood up. It was so bad I'd have to stop and wait until it cleared so I could continue going where I was going. I was tempted to stop putting the drops. At least the one to lower eye pressure. There were only three days left till I was supposed to stop... There was a very faint, dull ache on the left hand side, back of my head, not sure if it was related. Might have been the start of the cold I had a few days later...

https://www.drugs.com/sfx/maxidex-side-effects.html
seeing a veil or curtain across part of your vision
seeing flashes or sparks of light
seeing floating spots before the eyes
blurred vision? (could be from injury rather than drops)

I stopped the eye pressure drops the next day because I felt the weird side effects were being caused by low eye pressure. I continued with the steroid drops for one more day and then no more drops. And then I got a cold the

day after :(The foggy vision only lasted for another day. I tried to carry on as normal as I could and was still training Capoeira.

I did a video with the photos I had been taking from day 1 till day 25.
https://photos.google.com/photo/AF1QipMl0GrfByuL7LciLb4JHgejnB6QG2ZD_aYSKw9j

Over the next couple of weeks, until the next apt. I noted the eye progress on my calendar. The bruise cleared exactly a month after the impact on August 9th. The right pupil was still always dilated but smaller. Then it started to respond to light/dark, but very slowly, and never getting as small as the left eye.

On the 13th of August I wrote on my calendar:
Out with granddaughter and husband and realised I can see further with my right eye! But because pupil is still dilated the colours are more vivid too. I can read road signs, number plates and bus numbers

On the 21st I had my final apt, and I was discharged, here's the letter
I reviewed patient today. Unfortunately, the right pupil remains dilated and poorly reactive with some notching of the margin following the trauma she had about 8 weeks ago. It does react but very poorly. However, there does not appear to be any definitive angle damage on gonioscopy and pressures have returned to normal in both eyes. The retina looks fine as before.
It may well be that the degree of pupil dilation will reduce with the passage of time but I suspect there will always be a degree of asychoria and poor reaction on the right hand side. In the longer term she has an increased risk of problems with the pressure in the eye and should make sure that this is checked on a regular basis, every couple of years or so at the opticians in the normal way.

I do not think we need to keep her under review as she has not had any reactive pathology and is not on any treatment but we would be happy to see her again n the future should problems arise

Mr Colin Carter FRCOphth

I never had a Gonioscopy before. First he put some anaesthetic drops in my eye, which stung a lot, then he seemed to basically shove a lens on the right eye, then the left. It was a bit of a disturbing procedure. Kept thinking of a Clockwork Orange wide eye scene! I actually had to control my breathing at first as I could feel myself panicking. When it came to placing the lens in position on my left eye, it actually took 3 attempts!!!

So, my vision feels like it's back to normal. With the pupil not responding so well, I'm still light sensitive but I don't need sunglasses to go outside on a cloudy day anymore. Only time will tell if the pupil will be fully functional again. Dr. thinks not, I hope yes. When I wear my contact lenses I can finally see people's faces from 6-7 m - this was essentially my test during training, at first I couldn't see my friend's faces from that distance, just blurry blobs. Now I can actually see their faces more clearly, like before. Because of my myopia and astigmatism I could never get 6/6 vision, as my contact lenses don't cover my 4.5 astigmatism on left eye. I can only get up to 2.75. Which is good enough for exercising.

I have an eye test on the 2nd of September, I just want to see how much prescription has changed. It has been nearly 3 years since my last eye test so I'm due another one. If there's no much difference I think I'll wait another 6 months once it's all fully healed, then have another test and then get new lenses.
phew! Epic. The end.

PiYo Workout/Achilles tendinitis

August 30, 2017 by Lelé
30 August 2017 - PiYo Workout/Achilles tendinitis
I've had (self diagnosed) tendinitis on my right ankle since the beginning of July. I stopped running a couple of weeks after the ache started, perhaps I should have stopped sooner. Anyway, I started doing these eccentric heel drops on August 11, with leg straight, then with legs bent up and down on both legs – and will do for 12 weeks. The most painful movement is pointing of toes (balletic style), and going up/down stairs. Walking is fine. Squats/bending down on tip toes hurt sometimes, and these are used a lot in capoeira, but, although I have stopped running, it doesn't feel like I need to change my capoeira training too much, apart from jumping a little less, keeping things lower impact.
https://www.youtube.com/watch?v=ZcwaMVXlvJ4

Also started pinching massage https://www.youtube.com/watch?v=qqAlt1k_-gs

The tenderness and weakness comes and goes and on one occasion when the pain was almost gone I went for a 4.8km slow run on 08/08. The pain came back with a vengeance, so that's when I started the eccentric heel drops exercises and accepted this injury might be here for a while. I have been doing the eccentric exercises for 2 weeks and everything feels less painful, but by no means back to normal. Anyway, I have another 10 weeks to go… Will report back then.
Towards the end of July I had also seen an advert for PiYo on Beachbody and ordered them for cheap on eBay (£31 for the Deluxe full set of DVDs + bonus). Because I have been doing a weekly session of Ashtanga Yoga since May my body has been reminded how beneficial low impact, strength & flexibility workouts can be.

So I have tried most of the DVDs in the PiYo now. I read this Fitnessista review before buying/trying the workout to give me an idea of what to expect. I'm not actually doing the full PiYo calendar programme, just the longest workouts (Sweat & Drench) and I do find them challenging enough to go back for more. I really don't like the music though, but that can be turned off. This was my first Chalene Johnson workout. She's a legend and a very successful fitness entrepreneur! I thought it would feel a little like exercise for absolute beginners but if definitely isn't. There are enough push ups and sweats in there to make it a challenge. Here's the breakdown (taken from the Fitnessista PiYo review earlier on this post)

Upper: (20 minutes) This workout emphasizes upper body and core strength. This workout involves a combination of pushups, roll-ups, planks (with side planks), and beasts. I liked this workout, but didn't find it super challenging.

Lower: (20 minutes) This workout includes more of a traditional-ish vinyasa flow, with triceps pushups, low lunges, high lunges, Warrior series, and balance series. I particularly liked the 3-point and crouching crow exercises. Like I mentioned before, I wanted more when this one was over. It felt very short to me!
(Do Upper and Lower together for longer workout)

Sweat: (35 minutes) This was one of my favorite workouts. The first portion of the workout is Heat, which increases the heat rate through sun salutations and other exercises mixed in. You start sweating pretty quickly! The next part, Lower Body, emphasizes lunges with balance exercises and skaters. Next is Plank and Core work, with lots of planks and PiYo pushups. The last part of the workout (my fave) was power, which included burpees (yessssss) and squat variations. I felt like this was a perfectly balanced workout, especially with adding in 10-15 minutes of cardio afterwards.

Drench: (48 minutes) This workout most closely replicates a full class. You start off with Heat (sun salutations, push-ups, planks), then move into Legs (low lunge, Warrior 3, knee lifts and speed skaters), Plank and Core, Power (lunges, squats and more burpees!) and Stretch (alternating between strength and flexibility exercises). I was drenched in sweat the first time I completed this workout, and my legs were on fiiiiire.
Haven't done this one much as I think Capoeira has this covered!

Buns: (28 minutes) This was KILLER, and probably my favorite workout of the set. Similar to the other workouts, Chalene led through a progression starting with Heat and then starts to light up your lower body. There are a lot of squats and sumo burpees in this one, which cranked up my heart rate and also gave me an awesome burn. This is a great "legs day" workout and one that I'll definitely be coming back to.

Strength Intervals: (22 minutes) My workout cup of tea. This one starts off in the same manner (Heat, into Legs, Plank + Core, etc.) but also includes some cardio blasts to increase your heart rate. I really liked this one, and got a good sweat, but wished the duration was a bit longer. The beast combo was a beast!

PiYo Core (31 mins) and PiYo Hardcore on the floor (34 mins) aren't on that review for some reason… Maybe the version she was given didn't have it? But both are on the PiYo 8 week calendar
There are also two bonus DVDs (PiYo Full Body Blast with slider & PiYo Strong Legs with slider), which involve using something I can only describe as sliding plates on your feet (sliders). I have watched them, they look hard! but haven't fully done them yet. On the Bonus side are also PiYo TurboFire (19 mins) and PiYo Sculpt (27 mins).

So, basically, in my particular case, it's a good 'rest day/injury recovery' workout
For someone who hasn't exercised in a while/ever it's also a low impact, good intro into fitness. Also worth watching the PiYo Align DVD once before starting the programme, if you're not familiar with Pilates zipping, for example.

Mestre Cobrinha Verde

July 14, 2017 by Lelé

I'm copying this here, too precious to risk it disappearing!
I found/copied it from here https://capoeira-connection.com/capoeira/2011/10/capoeira-and-mandingas-mestre-cobrinha-verde-1921-1983/. I've seen too many capoeira sites just vanish (usually because people don't renew the domain name?) so this is just a backup!

Mestre Cobrinha Verde

If the facts in this book did not occur as Cobrinha Verde tells them… too bad for the facts.
Brief Introduction by Marcelino dos Santos (Mestre Mau)
I was born in Santo Amaro da Purificação, and I met Cobrinha here in Salvador. Knowing that he was one of the best capoeira mestres in Bahia, I made an effort to get close to him. And thus began my project of researching his life. I discovered that he was one of the greatest capoeiristas of all time because of his malícia, courage, and teaching. He was an heir of the famous Besouro – the greatest capoeirista of all times. When I found out that Cobrinha Verde was Besouro's cousin and was raised as his brother, I became even more interested in the mestre's life. This was how I learned from his wisdom and his wickedness, as the great mestre he was.

Capoeira and Mandingas – Part I
Many thanks to Contra-Mestre Perere for making this text available for translation!
[Phrases in italics and brackets are my added notes on the translation – Shayna McHugh]
My father was called João Alves França, and my mother Maria Narcisa Bispo. They were only married by the church [and not by the state], so this is why I only inherited my father's last name. I am called: Rafael Alvez França.
Besouro, my mestre, began to teach me capoeira when I was just 4 years old. Besouro's father was named João, nicknamed João Grosso, and his mother was Maria Haifa. Maria Haifa was my aunt, so Besouro was my cousin, and was raised as my brother. My mother raised him.

In those days, Besouro taught his students hidden from the police, because the police heavily persecuted capoeiristas. When the police showed up to attack, he would tell his students to flee, and deal with the police alone.
I was brought up in that environment. My true mestre was Besouro, but I learned from many mestres in Santo Amaro. I will give their names one by one: Maitá (who even had a samba song named after him), Licurí, Joité, Dendê, Gasolina, Siri de Mangue, Doze Homens, Esperidião, Juvêncio Grosso, Espinho Remoso, Neco Canário Pardo. Actually, Neco Canário Pardo was my machete teacher. The one who taught me razor technique was Tonha, nicknamed Tonha Rolo do Mar. A woman. She is still alive, and walks around with a machete in hand. She lives in Feira de Santana.
I grew… when I was about 17 years old, I had confrontations with the police. I had very nasty battles with them. I was strongly hated by the police because I didn't turn myself in.

There was a deputy in Santo Amaro named Veloso, the old Veloso. He was the toughest deputy in Santo Amaro. He was the grandfather of Caetano Veloso and Maria Betânia [two famous Bahian singers]. He always walked around with two soldiers, one on each side. He wore boots and was always armed. He would beat up anyone in the middle of the street for any little thing. He didn't know me, but he searched for me.

One day, I was coming home from a samba in Catolé. When I passed under a peanut tree on the edge of the river, I encountered him, colonel Veloso. I don't know if it was Barauna or Tamborete, his soldiers, who pointed me out. Then he whistled. "Hey, come here." I waited. "Aren't you Cobrinha Verde, the tough guy around here, who goes around beating up the police?"
"No, I'm not a troublemaker," I said. "I have never killed or dishonored anyone, I can't be a bully."
And he said: "Prepare to get beaten up," and put his hand on his weapon.
When he took it out, I put my hand on the eighteen inches (the machete that I carried) and I hit him with the flat of the blade. He was startled. His two soldiers attacked… I beat them both up. They ran. I beat up the deputy soundly with the flat of my blade, but left him without a single scratch.

Then I fled. I went to Dona Sinhazinha Batista, who often protected me. She was the wife of Dr. Batista Marques. I taught her children every Sunday. When I arrived at her house and told her the story, she said: "My son, I can't get you out of this one. You have to get out of here because Veloso is my cousin, and I can't escape him."
"I don't doubt it," I said. She gave me 100 mil-réis [mil-réis were an old unit of Brazilian currency] and told me to disappear from Santo Amaro.

I passed by the house of Padre Acelino, my godfather, to talk. He also gave me 100 mil-réis. He took me to the church, confessed me, and asked for blessing upon me. Then he turned to me and said: “Where are you going, my son?”
I said, “My father, I’m going without a destination.”
I went to Lençóis, and got involved with Horácio de Matos’ band of fighters. I was seventeen years old. I spend three years and six months fighting along with them.

Horácio de Matos’ men weren’t a bunch of bandits. Horácio de Matos was fighting to be president of the north. He thought there should be two presidents in the country. He had a lot of money, he wasn’t a bandit. Lampião was a bandit. He formed a crew of rogues. We earned 10 mil-réis per day to fight with the police when they showed up.

I spent three years and six months in Horácio de Matos’ band. The last shot I fired with them was in Serra do Gentio do Ouro.

At midnight one night, while we awaited the police, I dreamt about the spirit of my father, asking me to leave that environment. When I awoke, I obeyed. Everyone was sleeping, and I filled two backpacks with spare bullets and fled.
I went to Manaus, and then I thought I might be near the band. Afraid that they would find me, I went to Rio Branco, which in those days was merely a settlement. Today it’s the capital [of the Brazilian state of Acre]. But when I arrived in Rio Branco, it was the mosquito season, and there was lots of fever, typhoid… I returned to Manaus. In Manaus I had a family with India Mansa from the Juçara Tribe. I had two children with her. When I was doing well with India (for me, I was fulfilling a mission), I received news that the Revolutionaries were marching from the interior of Ceará.

I abandoned my family and went south, joining the revolutionaries. Oswaldo Aranha, Juarez Távora and Juracy Magalhães accompanied the commander: Getúlio Vargas. We left Ceará with 60 men, and went on foot to Alagoinhas. I was just 22 years old. When we arrived in Alagoinhas we had over 3,000 men. We exchanged fire for an hour and thirty minutes, heavy fire. They say you can still find human skulls in that area to this day.

From Alagoinhas to Calçada (in Salvador) we went by train, which was called Maria Bonita. In those days, the greatest police chief in Salvador was Pedro Gordilho, who andava numa baratinha. He ran and hid on Itaparica Island.
When we arrived in Salvador, the barracks couldn’t hold all the revolutionaries. There was only room for half the men. There was no room for me. I stayed in an old museum in the Campo Grande area, where the Castro Alves Theater is today. I had been there 15 days when a revolt broke out in São Paulo.

I asked permission from my superiors, and went to São Paulo. I fought for six months. Whoever says that the war in São Paulo lasted longer than six months is lying. 3,150 men from my platoon were injured. I was the least injured. I was deaf for six months because of the explosions. When the fighting ceased, we went to gather the bodies of our dead comrades. They poured gasoline on the bodies and burned them. That was when I felt remorse…

When the revolt in São Paulo was over, I returned to Salvador. I stayed in an old barracks in the Campo Grande area. They gave me a promotion to Third Sergeant, for having been a hero in combat. I wasn’t promoted for my high level of education, because I am illiterate to this day. I ended up being the sergeant who was in charge of the bay area, caring for stables of animals, horses, etc.

In the barracks there was a lieutenant known as Querido. He was from Rio Grande. During the war, because I feared nothing, he would put me as the lookout every day and every night. One day I defied him and said I wouldn’t go. So he got mad at me.

The lieutenant was single, and slept in the barracks. One day he went out and returned at midnight. On that day, it so happened that I was also out, working as a guard. But he came back and said that he had seen me gambling with a soldier (and even today, at my ripe old age, I have never cared for gambling in any form). He made this false accusation against me, and I ended up in prison for 15 days.

On the day they let me out, I went back to my locker in the barracks and left my uniform and everything else there.
When I had returned from the revolt in São Paulo, I brought with me a small weapon that belonged to the first commander who I fought alongside during the revolt. He was shot in the chest, and fell. I jumped on top of him, stuck my hand in his pocket and found: ten mil-réis, a pair of wedding rings, and a gun. It had 18 cylinders. No one in the barracks knew that I had that gun. I kept it hidden inside my locker.

On the day they let me out of prison, after I changed my clothes, I grabbed the gun, put it in my pocket, and went up to the command offices to kill the lieutenant who had slandered me. I was very quick. When I walked through the door I said: “Prepare yourself to die right now, lieutenant!” The man gave a jump and surrendered. But Colonel Pinto Aleixo, Colonel Herculano, and Colonel Ladislau intervened. They couldn’t put me back in prison, because they had found out that the lieutenant had accused me falsely. So instead they grabbed me and dragged me to the door, saying, “Go home and rest.” I no longer lived in the barracks, I lived in the Fazenda Garcia neighborhood. So I went home. The next day, I went back to the barracks and I was listed as “suspended for an indeterminate period.” To this day, I haven’t pressed the case further or raised a fuss. I didn’t really care.

I returned to my profession as a stonemason. Today I am retired, and I earn a meager salary that isn't enough to live on.
It was Besouro himself, my mestre, who gave me my nickname Cobrinha Verde (little green snake) because I was very quick. I was so fast that one day he put me in a room and threw knives at me, to see if I could defend myself. I caught the knives twice.

When Besouro had a student and he saw that the student was ready, he would lock himself in a room with the student, take one dagger and give the other to the student, and say: "Let's have a knife fight with a towel tied around our belts, so that we can't get away from each other."

One time in Santo Amaro, the deputy sent eight men (four inspectors and four soldiers) to catch me, and bring back either me or my head. It was midnight and I was coming home from the factory when they attacked me. I carried with me a wide machete with an 18-inch-long blade. When I approached the group, I saw that one of them was my cousin, who was an inspector. So I arrived and asked each of them for their blessing. When I got to my cousin, saying, "Your blessing, Sula," he responded, "Now! Today it's you! We'll deliver either you or your head to the deputy." I saw that there was no way to run. So I fought them so that I wouldn't die. If I had run, they would have killed me. So I fought them to preserve my life.
It wasn't just with capoeira that I freed myself from my enemies. The good capoeirista is a magician. He has the ability to learn good prayers and use a good amulet, because capoeira can't protect us from bullets.

So I used good prayers and a good amulet. Today I don't use them anymore, but I haven't forgotten. Everything is here in my head. The prayers were to protect me from the evil eye and from bullets. If I ever fall into water, I have the prayer of Anja so that I don't drown.

The amulet that I used had prayers of Santa Inês, Santo André, Sete Capelas, Sete Folhas. After I used it, I would put it on top of a clean plate. It would jump, because it was alive. But there was some problem, because it went away and left me. I must have committed some error. I already had this amulet when I entered Horácio de Matos' band at age 17. It freed me from many things. The person who gave me this amulet was an African who, to this day, when I speak of him, my eyes fill with tears. He was called Uncle Pascoal. He was a bachelor. I would go to his house when I was a boy. He lived on the other side of the river behind my grandmother's house, in Santo Amaro.

I would leave in the morning, go to his house, and ask his blessing. He would respond: may God bless you, my son. And he would ask me: "What is it that you want?" I would respond, "I'm going to clean your house." I would grab the gourd, go to the river, fill it up, and bring it back. I would fill up his water tank and sweep the house. After I finished things, I would say, "I'm leaving, Uncle Pascoal." And he would say, "Okay, my son."

One day he said to me: "You're a brave boy, and I'm going to give you something. Only God could deceive you. And God doesn't deceive, my son, He doesn't deceive anyone. Now, the thing I'm going to give you, you must use it as I will teach you." I responded: "Yes, sir."

I was ready to learn, so he began to teach me. He put 65 prayers in my head. I know the Pai Nosso Positivo, the Pai Nosso da Palma, the Pai Nosso Pequeninho, and the Pai Nosso de Antonio Conselheiro, with which I won the war.
So old Pascoal told me that there was an old disciple named Isídio (he is dead today) in Bonfim Church, who could get me the material to make an amulet.

I went to old Isídio and he gave me the material. When I returned to Santo Amaro, I gave the material to Uncle Pascoal. He prepared the amulet, gave it to me, and said: Look, you have to use it like this, like this, like this.
Twenty years later, when I returned to Santo Amaro, I still had this amulet.

I was a man who had a family, but I didn't sleep with my wife. She would sleep there and I would sleep here, so that my powers wouldn't be broken [in candomblé, it is believed that sexual relations "open" a person's body that had been protected by magic]. I didn't pass under wire fences; I didn't pass under dendê trees or certain other types of trees. I didn't walk under clotheslines on Wednesdays or Saturdays.

Not everyone knows that Saturday is the most important day of the week. It's the day that God set aside to rest. It's the day of Our Lady, the Virgin Mary – she is my patron saint. I am of Nanamburucu and Oxalá, Oxalufá, all deities of the ground.
I have been a spiritist for thirty-something years. I work for good in my house. There will never be a time when my guardian angel instructs me to do evil, to desire evil for someone. I know how to do it. I know too much. I know how to put someone away within 24 minutes, God help me. For the love of God, I neither do this nor teach it.

I want for my spirit, when it tires of this material world, to be friendly so that I can reach the path of good adventures.
I think this is so beautiful. The worst thing in the world is when a person dies and his spirit stays wandering here among us, not reaching the place that God destined for it. The spirit attacks people, thinking it is doing good.

My greatest disappointment in capoeira was having lost my childhood. And no longer having the force of will that I once did. When I arrive in some academies and I see people playing so differently from me… that's when I feel remorse and I remember my childhood. It is so beautiful when a person knows… I would like to go there and teach how it is.

In years past, I liked to hang out with the veterans here in Salvador. I'm not talking badly of anyone, because I never did – but I never heard of Pastinha. Never, until after the death of Aberrê. Before Aberrê died, Pastinha used to accompany him. It was after Pastinha took over the academy that he started saying he had been Aberrê's mestre. But Aberrê never told me who his mestre was.

One time, I was without an academy, because I had moved to the Liberdade neighborhood. Pastinha asked me to go to his academy. So I went a few times. I asked him, "Who taught João Grande?" And he responded, "I did. I taught João Grande, João Pequeno, Moreno."

One day he was invited to do a presentation in the naval base in São Tomé de Paripe. Eulampio – who I called my brother – and I went with him. When we arrived, the commander had us play, and threw money into the roda. The capoeiristas picked up the money from the ground, and Pastinha had them give it to me. On the way back, the commander had a guard give us a ride back in a truck. When we were in the truck, I put my hand in my pocket and said: "Take your money." He said: "Not now. Give it to me when we get back to the center." So when we got back, I gave him the money, and I didn't keep a single cent.

Gigante trained with me. He is still alive, and can verify my story. I never pocketed money that was thrown inside the roda. When we finished playing, what did I do? I would take the money and give it to the capoeiristas to divide amongst themselves. Thanks to God, I was working in my own profession. I was in charge of three or four projects. So why would I want money? And that's why people sought me out to teach them. Other capoeira instructors wouldn't give their students the money from the center of the roda. They wouldn't even pay for the students' transportation to the performance.
I taught capoeira out of my love for Besouro. On his deathbed, Besouro called together all his students and told me that I, Cobrinha Verde, was the only one to whom he was giving his spirit to teach capoeira. This is why I taught for free. So when we came back from the presentation at São Tomé de Paripe, I took out all the money and gave it to Pastinha. He turned to me and said: "I'm going to give you some money." And I responded, "No, I don't want any," and left.

The next day, I returned to the academy to teach the boys like João Grande… I was the one who gave classes to Pastinha's students. I was the one who taught singing and berimbau, because he neither sung nor played. When I came to give class, the boys told me that Pastinha said that the reason I didn't accept any of the money was because I had already pocketed half of it. Because of this, I even challenged Pastinha to a fight. I told him: "I wish you were the same age as me so that we could settle this dispute. You're a vagabond, and I'll never set foot in this academy again, understand?"

I was the first person to travel outside of Salvador and present capoeira. I travelled to São Paulo. After me, then Bimba, Canjiquinha, and Caiçara began to travel.

Mestre Traira's album – Capoeira da Bahia

July 12, 2017 by Lelé
12 July 2017 (last updated 03 March 2023)
Mestre Traira's album – Capoeira da Bahia
Found this amazing *www.capoeira-palmares.fr/histor/xaua_pt.htm* document (Aug 2019 – seems the document is no longer there…) with photos and a lot of info on this album in Portuguese, French and English.
https://soundcloud.com/sacipererеuk/sets/mestre-traira-capoeira-da-bahia
[Tracks originally summarised by www.capoeira-palmares.fr/histor/xaua_pt.htm#part5 Capoeira Palmares (Link no longer available)]
1 Riachão do Diabo – Puxador: Traíra.
[Toque: Angola]
Chula de 28 versos com partes instrumentais Eu 'tava em casa.
Canto de entrada 6 versos
[Toque São Bento Grande]
Corrido Santa Maria. 8 chamadas de mesma letra e respostas do coro.
instrumental

2 Jogo de Dentro – Puxador: Cobrinha Verde
[Toque Angola]
Chula de 11 versos Menino que vende aí?.
Canto de entrada 14 primeiros versos
[Toque Santa Maria]
… final do Canto de entrada, 3 versos.
Corrido Santo Antônio é protetor; o puxador varia a sua chamada [acelerando]

instrumental

3 Cavalaria – Puxador: Traíra
com um pouco de som ambiante do lugar.
[Toque Angola]
Chula de 10 versos, o primeiro repetido; Quando morrer não quero grito no enterro
Corrido coro – Cordão de Ouro. Em Fa#. o puxador usa duas letras um pouco diferente, mas de mesmo ritmo e sentido, durante as 19 chamadas. chamada de berimbau
Corrido Dona Maria do Camboatá …
[Toque de São Bento Grande]
… final do corrido Dona Maria do Camboatá total de 26 chamadas de mesma letra.
instrumental
[Toques variados], instrumental.

4 Angolinha – Puxador: Traíra
[Toque Angola]
Chula 40 versos com partes instrumentais Riachão 'tava cantando.
Canto de entrada 9 versos
Breve chamada de berimbau
[Toque São Bento Grande]
breve instrumental
Corrido Parana é, 8 letras diferentes para as 12 chamadas.
instrumental.

5 Cavalaria – Puxador: Traíra
[Toque Cavalaria] instrumental
Chamada de berimbau
Corrido Ponha laranja no chão tico-tico (em Fa#, o puxador volta a cantar antes do final do coro) …
[Toque de Angola solta]
… continuação do corrido Ponha laranja no chão tico-tico
[Toque de São Bento Grande]
… final du corrido Ponha laranja no chão tico-tico um total de 43 chamadas com duas letras diferentes.

6 Iuna
Com um pouco de som ambiante.
[Toque Iúna]
Instrumental dois berimbaus, sem marcação, breves entradas de pandeiro

7 Sequência de rítmos
Instrumental: Toques diversos com anúncios.
Angola Pequena
Angola
Angola Dobrada
Santa Maria
Regional
Cavalaria
Jôgo de Dentro
Guarani
Gêge
Kêtu

I'm copying the text related to the album from Association de capoeira PALMARES de Paris' website, as these sites sometimes disappear for various reasons (usually due domain name expiration).

Capoeira: Mestre Traíra e Mestre Cobrinha Verde

Por volta de 1963, o ator de cinéma Roberto Batalin produz um disco de capoeira com os mestres Traíra, Gato et Cobrinha Verde. Pouco tempo depois este disco estreia novamente com o título Capoeira da Bahia, mestre Traíra. Uma versão em CD encontra-se facilmente. Para completar estas músicas, que figuram em nossa opinião entre as melhores gravações comerciais de capoeira existantes, publicamos as informações, fotos e texto que encontravam-se na primeira edição, e que não foram retomados nas demais.

Around 1963, movie actor Roberto Batalin produced a capoeira music record featuring mestres Traíra, Gato and Cobrinha Verde. A while later, the same LP sold under the title Capoeira da Bahia, mestre Traíra. A CD edition appeared which is easily found. To join the recordings, which are, in our opinion, among the best capoeira music recordings ever commercially published, we post the information, text and photos which the first edition featured, and were dropped afterwards.

A produção

Em 1960, a peça Pagador de promessa, de Dias Gomes, leva um grande e merecido sucesso. O jogo de capoeira nela aparece como um sinal da cultura popular que se opõe ao rigor despido de compaixão da hierarquia católica; os capoeiristas participam da ação dramática. A adaptação da peça para o cinéma ganha a Palma de Ouro em Cannes em maio de 1962. Centenas de milhares de espetadores assistam à cena de jogo de capoeira nos degraus da igreja do Passo, em Salvador, no filme de Anselmo Duarte. Este sucesso oferece uma oportunidade àqueles que apreciam o jogo de capoeira para torna-lo melhor conhecido.

capa 1
Mais ou menos nessa época, o ator Roberto Batalin grava a capoeira de mestre Traíra, com a participação de Gato, já conhecido como tocador de berimbau, e a visita du célebre mestre Cobrinha Verde. Com o auxílio de vários artistas famosos, Augusto Rodrigues, Carybé, Salomão Scliar, Marcel Gautherot, José Medeiros, e de Dias Gomes, quem escreve um texto introdutivo, Roberto Batalin edita as suas gravações em disco LP, com álbum de 16 páginas de textos e fotos, na casa Xauã, no Rio de Janeiro, que lança assim o seu segundo disco de folclore brasileiro.

capa 2
Seja porque a primeira edição tivesse sido muito limitada, ou porque depois do golpe militar de 1 de Abril 1964, o nome de Dias Gomes, demitido do seu posto na Rádio Nacional e cujas peças estão interditadas, não prestava mais para vender discos, uma segunda capa, muito mais simples, foi logo realizada. Na mesma época, a J.S. Discos lança o Curso de Capoeira Regional de Mestre Bimba; portanto ficou útil precisar, Capoeira da Bahia — Mestre Traíra. Esta segunda edição, ou segunda apresentação, ficou, afinal, mais conhecida do que a primeira.

In 1960, the play Pagador de promessa (Keeper of Promisses), by Dias Gomes, enjoyed a great and deserved success. The play features the game of capoeira as an icon of popular culture which the plot opposes to the uncompassionate rigor of the Catholic hierarchy. Capoeiristas also take part in the dramatic action. After its adaptation for the screen earned the Palme d'Or in Cannes in may 1962, hundreds of thousands of moviegoers saw the capoeira game scene on the stairs of the Passo church in Salvador in Anselmo Duarte's film. This opened an opportunity for those who liked capoeira to make it better known.

cover 1 About that time, actor Roberto Batalin recorded mestre Traíra's capoeira, reinforced by the participation of Gato, already established as a prominent berimbau player, and famous master Cobrinha Verde as a guest. With the help of fellow artists, Augusto Rodrigues, Carybé, Salomão Scliar, Marcel Gautherot, José Medeiros, and Dias Gomes, who wrote an introductory text, Roberto Batalin produced a LP with a 16-page album illustraded with photos and artwork, at Xauã's in Rio de Janeiro. It was this firm's second Brazilian folklore record.

cover 2 Either because the first edition was limited in number, or because after the military coup of April 1964 and the interdiction of his plays, Dias Gomes's name was no more fit to sell records, Xauã printed a new, much simpler cover for the same LP. As Mestre Bimba, in the same years, had recorded his Curso de Capoeira Regional LP, at J.S. Discos' in Bahia, it was useful to mention the origin of Batalin's recording, stating Capoeira da Bahia — Mestre Traíra. This second edition ended better known than the first.

Texto de Dias Gomes

O texto aparece em duas colunas, ocupando toda a terceira página do álbum. Este ainda traga, em uma coluna, uma tradução inglesa na 4ª página e uma tradução francesa na 6ª página.

CAPOEIRA é luta de bailarinos. É dança de gladiadores. É duelo de camaradas. É jôgo, é bailado, é disputa — simbiose perfeita de fôrça e ritmo, poesia e agilidade. Unica em que os movimentos são comandados pela música e pelo canto. A submissão da fôrça ao ritmo. Da violência à melodia. A sublimação dos antagonismos.

Na Capoeira, os contendores não são adversários, são “camaradas”. Não lutam, fingem lutar. Procuram — genialmente — dar a visão artística de um combate. Acima do espírito de competição, há neles um sentido de beleza. O capoeira é um artista e um atleta, um jogador e um poeta.

É preciso entretanto distinguir a verdadeira Capoeira, tal como ainda hoje é praticada na Bahia, daquela que notabilizou malandros e desordeiros, em medos do século passado, no Rio e no Recife. Aqui [no Rio, N.d.E], a Capoeira era realmente uma luta de rua, que incluia a faca e a navalha, além dos golpes caraterísticos. Levava o pânico às festas populares e provocava a justa intervenção da Polícia. Na Bahia mesmo, por aquela época, os capoeiras andavam preocupando as autoridades da província pelas desordens que provocavam. Para ver-se livres dêles, o Governo mandou-os lutar no Paraguai. E pela primeira vez a rasteira, o aú, a meia-lua e o rabo de arraia foram usados como armas de guerra. Com successo, a julgar pela História…

Mas a Capoeira é apenas uma vadiação — assim a chamam os jogadores da Bahia, que ainda hoje a praticam nas festas no Bonfim e da Conceição da Praia, onde os mestres se exibem, continuando a glória de Mangangá e de Samuel Querido de Deus, capoeiras lendários.

TEM NOVE MODALIDADES A ARTE DA CAPOEIRA, que se distinguem pela música e pela maneira de jogar. São elas:
CAPOEIRA DE ANGOLA
ANGOLINHA
SÃO BENTO GRANDE
SÃO BENTO PEQUENO
JOGO DE DENTRO
JOGO DE FORA
SANTA MARIA
CONCEIÇÃO DA PRAIA
ASSALVA SINHÔ DO BONFIM
A mais praticada — e também a mais rica em temas e coreografia — é a primeira. Ha também a “capoeira regional” ou “luta regional baiana”, de mestre Bimba, com exertos de jiu-jitsu, box e catch, justamente repudiada pelos puristas da arte.

NA CAPOEIRA DE ANGOLA, UM RITUAL PRECEDE A LUTA: dispostos em semicírculo, os “camarados” iniciam o canto, ao som dos berimbaus, pandeiros e chocalhos. Agachados diante dos músicos, os dois jogadores, imóveis, em respeitoso silêncio. É o preceito. Os capoeiras se concentram e, segundo a crença popular, esperam o santo. Os versos do preceito variam, mas os últimos são sempre os mesmos:

Eh, vorta do mundo camarado!
É o sinal. Girando o corpo sôbre as mãos, os capoeiras percorrem a roda e dão início à luta-dança, cuja coreografia é ditada pelo andamento da música. Esta jamais é interrompida, sucedendo-se os temas, de ritmo variável, tirados pelo mestre e repetidos pelo côro. As primeiras melodias são, geralmente, dolentes — e a luta começa em câmara-lenta, com golpes largos, onde os capoeiras evidenciam o perfeito controle dos músculos. Logo muda o toque do berimbau e o ritmo se acelera — os jogadores mudam o jogo e as pernas começam a cortar o ar com agilidade incrível. A assistência estimula os contendores:

— Quero ver um “rabo de arraia”, Mestre Coca!
— Seu menino, que “aú”!
— Vamo lá, meu camarado, deixa de “mas-mas” e toca uma “chibata” nele!

E não falta um farejador de defunto que diga, soturnamente
— Eu queria ver isso mas é à vera….

A capoeira é um brinquedo. Assim, muitos golpes são proíbidos, como aqueles que atingem os olhos, os ouvidos, os rins, o estômago, etc.

Mas se a luta é à vera, vale tudo…

O golpes mais conhecidos são:
O BALÃO — com ambos os braços, o capoeira enlaça o corpo do adversário e o atira por cima da cabeça, para trás.
A RASTEIRA — um raspa com uma das pernas, procurando golpear os pés do contendor e deslocá-lo.
O RABO DE ARRAIA — com ambas as mãos no chão, o capoeira descreve um semicírculo com as pernas entesadas, visando atingir o companheiro.
A CHIBATA — o pé cai do alto, num arco de 45 graus.
O AU — salto mortal, firmando-se sobre as mãos e lançando ambos os pés para a frente.
A BANANEIRA, A MEIA LUA E A CHAPA PÉ — são variações da Chibata .
Há ainda a CABEÇADA, o GOLPE DE PESCOÇO, O DEDO NOS OLHOS e muitos outros golpes, ou passos dêsse estranho e másculo ballet que os escravos bantus nos trouxeram de Angola, com sua bárbara e poderosa cultura.

É possível que a Capoeira, tal como é praticada hoje na Bahia, muito pouco deva à sua pátria de origem. Nos versos e nas melodias gravados neste álbum, sente-se a presença de nosso povo, em sua capacidade de assimilação e recriação. E a própria transformação de uma luta em um bailado, de uma contenda num motivo para cantar e dançar é muito de nossa gente…

A Capoeira é uma manifestação autêntica da índole, do espírito e do gênio do nosso povo. E com ela nós mandamos ao mundo uma mensagem: que bom se todo conflito, todo litígio, por mais violento, pudesse ser resolvido com música e poesia.

Translation as on fourth page of the album.
CAPOEIRA is a ballet dancer’s fight. Dance of gladiators. Duel between fellow men. It’s a game, a dance, a dispute — harmony of force and rythm, poetry and agility. Unique in the movement comanded by music and singing. The submission of force to rythm. From violence to melody. The sublimation of antagonisms.

In Capoeira, the fighters are not adversaries, they are comrades. They don’t fight, they just pretend to. They search most in geniusly for a way to give an artistic vision of a combat. Besides the competitive spirit they have a sense of beauty. The capoeira man is an artist and an athlete, a player and a poet.

However, we must distinguish the true CAPOEIRA, as that still practised in Bahia, from the one which marked the malandro and disorders in the beginning of our century in Rio and Recife. In these cities, the Capoeira was really a street fight including knife and razor blades besides their characteristic strikes. It caused panic in popular feasts and almost always provoked police intervention. Even in Bahia, at that time, the capoeiras worried the province authorities by the disturbances they caused. To banish them, the government sent them to fight in Paraguay. And for the first time the rasteira, the au, the meia lua and the rabo de arraia were used as war weapons. With success if we judge the historical facts.

But the Capoeira is just a vadiação — as the bahians call it, practiced nowdays in the glorification feasts of Senhor do Bonfim and Our Lady of the Beach Conception, where the mestres (masters) exibhit the selves continuing the glory of Manganga and Samuel God’s beloved, legendary capoeiras. We find Nine different Modalities of the Capoeiras Art, distinguished basically by the music and the way of playing it:

CAPOEIRA DE ANGOLA
ANGOLINHA
SÃO BENTO GRANDE
SÃO BENTO PEQUENO

JOGO DE DENTRO
JOGO DE FORA
SANTA MARIA
CONCEIÇÃO DA PRAIA
ASSALVA SINHÔ DO BONFIM
The most practised — and also the richest in terms of choreography — is the first one.

We have the regionalistic capoeira or regionalistic bahian fight of Master Bimba with inserts of jiu-jitsu, box and catch as catch can, justly refused by the purists of the art.

In Capoeira de Angola a ritual preceeds the fight disposed in a semi-circle, the comrades start the singing under the berimbaus tunes pandeiros and chocalhos. Crouched before the musicians the two players are still in a respectful silence. That is the presept. The capoeiras men concentrate themselves and according to the popular belief they wait for the saint. The verses of the precept vary. But the lasts are always the same:

Eh, vorta do mundo
camarado!

Eh, come back to the world
comrade!

That is the signal. Turning the body upon the hands, the capoeiras go through the circle, initiating the fight-and-dance whose choreography is dictated by the musical rythm. The music is never interrupted varying the tunes played by the master and repeated by the chorus. The first melodies are generally dolent — and the fight starts in slow-motion — with large strikes wher the capoeiras display their perfect muscular control. Soon the berimbau beat changes and the rythm accelerates — the players change their game and the legs start cutting the air with incredible agility. The assistance stimulates the contendors — I wanna see a 'skatetail' Master Coca –Boy what an 'au' — Hurry up my comrade leave this 'but-but' and use a 'whip' on him. And there is always a defunct smeller saying gloomily — I would like to see it for life or death.

Capoeira is a toy. So many strikes are forbidden like those which could hurt the eyes, hears, kidneys, stomarch, etc. But when they really mean it everything goes in the stream …

The most prominent strikes are
THE BALOON — with both arms, the capoeiras entangles the adversary's body and throws him upon his head backwards.
THE RASTEIRA — one scrapes with one of the legs trying to hit the opponent"s feet and throw him down.
THE SKATES TAIL — with both hands on the ground, the capoeira man makes a semi-circle with hid stretched legs, trying as in the rasteira to take out the other fighter's base.
THE WHIP — the foot comes from up above in an up-side-down jump completing an angle of 45 degrees.
THE AU — a break neck leap, basing the body on the hands and throwing both feet ahead.
The Banana Tree. The Middle Moon and the Flat Foot are the Whip's variations. There are still the Cabeça, Golpe de Pescoço, Dedo nos Olhos and many other strikes or steps of this strange and viril ballet brought by the Bantu Slaves from Angola among their barbarian and powerful culture.

It's possible that Capoeira as practiced today in Bahia owes very little to it's country of origin. In the verses and music recorded in the present long playing, we feel the presence of our people in his capacity of assimilation and recreation. And the own transformation of a fight in a dance, of a conflict in a motiv for singing is very much for our people.

With this, we enable ourselves to send everywhere in the world the following message:
How good it could be, if every conflict, every dispute could be cleared up with music and poetry.

Credits

Mestre Traíra (João Ramos do Nascimento)
Lado A faixa 2 Cobrinha Verde (Rafael Alves França)
Berimbau Gato (José Gabriel Gões), Chumba (Reginaldo Paiva), De Guiné (Vivaldo Sacramento)
Pandeiro Pai-de-Família (Flaviano Xavier)
Quebra-Jumelo (Vanildo Cardoso de Souza)
Canto Didi (Djalma da Conceição Ferreira)
Produção Roberto Batalin
Fotos Salomão Scliar, Marcel Gautherot
Texto Dias Gomes
Desenhos Augusto Rodrigues, Caribé

Injury Update: needles and more needles, shoulder cortisone injection

July 1, 2017 by Lelé

First Published 10 April 2014

Last Updated 01 July 2017

It's been a week of needles… On Monday I went to see the Osteopath again. Chris found a particularly tender spot, the most painful yet, at the bottom of my spine, to the right. Same area the scan, from 3 years ago, noted some desiccation.

So he worked on that and some tight spots along my back. And then put some needles at that tender spot for a few minutes. When I left I had to walk very slowly home, the whole area felt weak. I laid down on the couch and fell asleep at 6pm until my husband got home. I felt exhausted. I was told not to exercise that evening, so I had to miss capoeira.

So my back is still achy but I think he found the source of the pain I've had in recent months, which is on top of the general back ache I've grown accustomed to since my early 30s. This particular pain is new and more intense and I hope we are on the right lines with it. He's also treating my right gluteus area, as that's been a problem in recent times too. All on the right hand side… (Except for my knee injury in September, but I fixed that one myself with ice/rest/support band/acuptuncture/self massage, which I still do).

And on to today and my right arm/shoulder. I can't remember a specific incident that may have caused it, I think it may have been the fact that I was doing more pushups than I used to (was building up to 20+, with legs straight), combined with using the mouse all day (the classic inactivity then too much activity syndrome)… So the last few months have meant I only get about 60% strength on that arm, whenever I lift something it aggravates it, and there have been no real push ups for sometime.

Interestingly I can do pull ups on a bar, but I've never been able to do many! But my arm doesn't collapse when I do them like it has been doing when I come back up from push ups.

Got to St. George's at 13:30, was explained the risks – the only worrying thing was the possibility of anaphylactic shock, but that didn't happen, it doesn't happen in most cases, obviously. What did happen was it hurt like hell. The injection was inserted at the top of my shoulder. She said a little scratch but it was a lot more that that. Only lasted about 10 seconds though. I felt a bit odd, probably the shock and adrenaline from the pain, so she laid me down with my legs above my head. Once I sat up again, and had some water, she asked me to do the arm movement where I feel pain (basically lifting it up above shoulder level). The pain was still there, but fainter.

But this can take a week or two to settle, so we just will wait and see. I thought I was getting a guided injection (as I was told there would be two people there, in the end there was only a woman) – but this was a 'blind' one. She said if this doesn't work the next step is ultrasound. Why not do that in the first place? Cheaper to inject someone blindly on the arm I suspect.

I to had partially walk home with the bike (St George's is 20 min walk away from my house), but then I got bored and cycled using only one hand to guide the bike (I was told cycling was a bad idea), the act of holding the handle puts stress on it and you are supposed to have 2 days complete rest after injection.

Also I can't do any form of vigorous exercise that is arm impacting for a week (cycling should be ok after two days)! I already missed capoeira on Monday, and I will miss it this evening too, and I guess Saturday is out of the equation as well. Will have to run/walk for next week to get my fix. Will not cycle until Tuesday. Better give it as much of a chance to fix itself as I can.

17/02/2016

I never got back to give an update on the injection. It did fix the issue, and it's nearly two years later, haven't had any issues since.

This website looks good https://www.shoulderdoc.co.uk/

25/09/2016
So the same issue on right shoulder is back. I don't want to have another injection though. It's been back for a couple of weeks 😕

23/11/2016
Had cortisone injection on right shoulder, with Dr Mark Jeffery @ Parkside Hospital. This one hurt A LOT LESS than the one given at St. George's as it gave it from a different position. This time I also had an ultrasound where I could actually see the impingement.

01/07/2017
It took about 2 months after the injection for my shoulder to stop hurting and to feel the strength coming back – I was doing T25 with weights (Beta and Gamma) at home to strengthen the muscles around the area. I had a single private physio session but didn't like the guy very much as he was treating me as if I was an elderly person! Note the St. George's painful injection worked a lot more quickly, in two weeks. Maybe it taking 2 months means it never worked and the issue improved with exercise? Who knows, I never went back to see the specialist, Mark Jeffery at Parkside Hospital. I've had a back and knee issue since then and I just massaged them at home myself. The more injuries you get the more you learn to deal with them yourself! Unless, of course it's something more serious.

1st Festival Gira Mojubá Capoeira London 2017

June 19, 2017 by Lelé
16 – 18 June 2017 - 1st Festival Gira Mojubá Capoeira London 2017
Guests:
Mestre José Antonio, Brazil
Mestre Ousado, Singapore
Mestre Primo, Italy
Mestre Fabinho, Brazil
Mestre Parente, UK

Planeta had his treinel batizado on Friday. https://www.youtube.com/watch?v=f2SBtIhmVxY

Catherine, Catarina, D and Nico had their treinel batizados on Saturday and chose Mestre Poncianinho as their padrinho. https://www.youtube.com/watch?v=rGN_x10Ip20

All videos https://youtube.com/playlist?list=PLLtjjEEbz2qbLykPKTgn-TpLpJR4eRE5h&feature=shared

On Saturday night there was a show – this year I couldn't take part as I'd have to miss many weekends of rehearsal. This time it was dancing and singing, no berimbaus or live instruments. James was Musical director and wrote some tracks for the show, there were also songs by Mestre Poncianinho. It was nice to just enjoy the show this time!

https://www.facebook.com/events/440950752946966 - Mojubá and Guarani evening

Mestre Patinho

June 12, 2017 by Lelé

Mestre Patinho died today. He was 64 and founded the first Capoeira Group in Maranhao. His page had this update on May 21st:

Mestre Patinho encontra-se internado no hospital retaguarda da secretaria do estado de saúde do Maranhão com

comprometimento seriíssimo da sua coluna, na região lombar, tendo a necessidade e aguardando entrada em um hospital de alta complexidade (Hospital Carlos Maceira ou Hospital Universitário Presidente Dutra) para que seja iniciado tratamento!!!
https://www.facebook.com/mestrepatinho/

Mestre Cobra Mansa posted this on his Facebook page today:
https://www.facebook.com/kilombotenonde.permangola/posts/10213071822727176
Mestre Patinho, sacanagem sua, não se faz isso com um amigo angoleiros. Ja estava me preparando fisicamente (mentalmente também kkk), tinha começado a treinar faz mais de um mês, desde que Nelsinho me confirmou as passagens, já comecei a ensaiar alguns movimentos novos (na verdade bem velhos kkkk). infelizmente o nosso jogo, aqui no mundo dos vivos acabou de maneira inesperada, vamos te que esperar na próxima volta ao mundo(Agora no mundo dos ancestrais), a grande volta da Kalunga . Eu que queria fazer uma surpresa com alguns movimentos la do fundo do baú para depois com um sorriso no meio da roda levar você no pe do berimbau e falar bem baixinho pra miguem escutar; – " Ta vendo ! ",me surpreendi com sua partida tao rápida, pois bem, como sempre a vida e quem nos surpreende e agora o que e que eu faço !? Com todos esses movimentos, treinados, ensaiados somente para o nosso encontro que iria acontecer nos próximos dias? No ultimo jogo que fizemos me lembro do movimento mata angoleiros que você me deu, já estava treinando uma saída bonita e pretendia descontar aquele movimento com a mesma beleza e encantamento que você me deu , não por vingança ou maldade, você saber disso, mas somente pra lembrar que nos angoleiros nunca demoramos anos para devolver um movimento recebido , ou seja nunca esquecemos os bons jogos (Os ruins também), mas e agora? Você partiu poucos dias antes de eu chegar no Maranhão. Poxa isso e traição, como falou certo dia um grande Escritor Moçambicano Mia Coutos durante uma palestra sobre o aniversario da revolução de Moçambique ,se referindo aos seus camaradas de luta, desabafou .."Vocês são todos uns traidores me prometeram que nos iríamos lutar juntos ate o final ,e vocês morreram primeiro". Entao Mestre e assim que eu me senti hoje, traído .

*Infelizmente esse nosso próximo jogo vai ser mesmo la nas terras da Kalunga . ..Enquanto isso eu aqui no mundo dos vivos , vou brincando, treinando com os meninos , deixando um pouquinho do que aprendemos com nossos ancestrais que estarão ai junto contigo, já que você chegou ai mais cedo do que deveria (sei que aproveitou bastante nesse tempo aqui também). Acredito que na sua chegada Mestre Felipe do Tambor, dona Mundica, dona Tete e Humberto Maracana já estarão estar ai esperando com os tambores aquecidos na fogueira para te saúda provavelmente com alguma coisa pra aquecer a garganta na hora da cantoria, não vai fica muito tempo ai não viu aproveita e vai logo na grande roda de capoeira das terras de Aruanda , pelo pouco que eu sei, está todos mundo ai , roda da Kalunga esta cada dia maior, mais linda e afinada, só pra te lembra o Mestre Gigante acabou de chegar, deve estar ai na roda do Mestre Pastinha ou do Mestre Bimba , aqui nos mundos dos vivos ele foi um dos poucos mestres que sempre frequentou as duas rodas , quem sabe, ai agora tudo e uma roda só, olha pra dizer a verdade acredito que essa rixa entre os dois nunca existiu isso foi coisa criada pelos alunos, entre eles era somente para inglês ver uma vez o filho de Mestre Bimba me disse que antes de ir para Goiás Bimba passou na casa de Mestre Pastinha e convidou Pastinha para ir embora com ele pra Goiás, verdade ou não os dois devem estar ai com certeza, mais ai as coisas devem ser diferentes.
Olha não vai chegar azoando a cabeça dos mestres tradicionais , procura a galera do ,Mestre Caiçara , Canjiquinha e Mestre Sapo, pois com certeza no final você vai fazer parte dessa turma ,se precisar de alguma coisa e só procurar Mestre Caiçara, Dois de Ouro e Di Mola com certeza já devem conhecer todas as bocada da Kalunga ,você vai se sentir mais uma vez em casa, pois todos ai já te conheceram aqui no mundo dos vivos .
Agora nesse momento que escrevo, sinto que Kalunga e a nossa casa eterna e a terra que todos nos iremos visitar e morar um dia, parte da ancestralidade da capoeira e da cultura popular e como diz um velho ditado Banto "Enquanto nosso nome for lembrado nos estaremos vivos nos dois mundos" …*

Não sei se em breve, ou mais tarde, mas com certeza, estaremos juntos nessa grande roda , e o nosso jogo que não foi feito aqui no mundo dos vivos vai ter continuidade ai nos mundo dos ancestrais. Mestre Cobra Mansa Salvador 11/06/2017(Cinezio Feliciano Pecanha)
https://www.youtube.com/watch?v=uZxjfbCh9nk

Inteview with Mestre Patinho
http://www.capoeira.art.br/site/site/administrator/patinho.htm
ANTÔNIO JOSÉ DA CONCEIÇÃO RAMOS – Mestre Patinho. Nasceu em São Luis – MA no dia 14 de Setembro de 1953, sendo filho de Djalma Estafanio Ramos e Alaíde Mendonça Silva Ramos.

Tendo como seu grande Mestre o Sapo – Anselmo Barnabé Rodrigues. Patinho, além da capoeira, praticou ginástica olímpica, sendo aluno de Dimas, e judô.

Aos 9 anos, franzino, procurava uma atividade que lhe desse força nos braços e pernas. Ao observar um vizinho fazendo exercícios de capoeira, apaixona-se pela atividade e passa a observar seus movimentos e a imitá-los, aprendendo sozinho os vários golpes e movimentos. Depois de algum tempo, passa a ter aulas com ele. Mais tarde, teve outro mestre – um escafandrista chamado Roberval Serejo, com quem treinou por dois anos. Foi quando assistiu à demonstração dos baianos, no Palácio dos Leões, no ano seguinte, quando Sapo se estabeleceu no Maranhão, Patinho estava entre seus primeiros alunos.

Tinha medo dos meus amigos, pois apanhava cascudo, rasteira, todos da mesma idade simplesmente porque tinha o corpo raquítico, tudo isso as nove anos de idade.

Por coincidência bem aqui na Quinta, bem no SIOGE. Década de 60 era um grande reduto da capoeira principalmente na São Pantaleão onde nasci.

Pois bem, um amigo que tinha recém chegado do Rio de Janeiro, Jessé Lobão, que treinou com Djalma Bandeira na década de 60, Babalú, um apaixonado pela capoeira, outro amigo que era marinheiro da marinha de Guerra, também aprendeu com o mestre Artur Emídio do Rio, Roberval Serejo; juntamos Jessé, Roberval Serejo, Babalú, Artur Emídio e eu formamos a primeira academia de capoeira, Bantú, e estava sem perceber fazendo parte da reaparição da capoeira no Maranhão. Também participaram Firmino Diniz e seu mestre Catumbi, preto alto descendente de escravo. Firmino foi ao Rio e aprendeu a capoeira com Navalha no estilo Palmilhada e com elástico, nos repassando.

Daí por volta de 62 e 63 esteve aqui em São Luís o Quarteto Aberrê com o mestre Canjiquinha e seus discípulos: Brasília, hoje Mestre Brasília, que mora em São Paulo; e o nosso querido Mestre Sapo; Vitor Careca. Quando Vitor Careca e seus amigos chegaram aqui em São Luís não foram bem sucedidos.

Por sorte do grupo, na Praça Deodoro, na apresentação, estava assistindo o Mestre Tacinho, que era marceneiro e trazia gaiola. Era campeão sul-americano de boxe no estilo médio ligeiro e gostava da capoeira. Vendo que o grupo tinha um total domínio da capoeira, apresentavam modalidades circenses, mas ligadas a capoeira, como navalha, faca, etc. Tacinho convidou-os para uma apresentação no Palácio do Governo, pois era motorista do Palácio. O Governador da época era Sarney, gostando muito da apresentação, convida um deles para ministrar aula de capoeira no Maranhão, pois não foi possível porque eram de menor.

Anos depois, Mestre Barnabé (Mestre Sapo), Anselmo Barnabé Rodrigues, volta ao Maranhão. Por volta de 66 ou 67, está tendo uma roda de capoeira no Olho d´Água com o Mestre Sapo, coincidentemente estando na praia, entrei na roda, conheci o Mestre Sapo e nos tornamos amigos e comecei a estudar com eles. Através do Professor Dimas.

Como a capoeira era mal vista na época e cheia de preconceito, parti para a Ginástica Olímpica, volto para a capoeira e participo com o Mestre Sapo do primeiro e segundo Troféu Brasil e fomos campeões, eu no peso pluma e Sapo no peso pesado. Me intensifiquei pela capoeira e fui para Pernambuco, Bahia e São Paulo, estudar capoeira.

Eu recebi muita influência de Mestre Sapo, Artur Emídio, Catumbi e Djalma Bandeira que todos foram alunos de Aberrê. Quando eu conheci Sapo, eu me defini no estilo Capoeiragem da Remanecença, fundamentada. Eu vivo do fundamento de que, apesar de ser baixo, mas na capoeira se vive pela altura. Existem três alturas, três distancias e três ritmos.

O termo capoeira vem do chapéu que os mercadores usavam para vender seus produtos, com abas longas, botavam sues produtos dentro do chapéu, e com berimbau na mão vinham a chamar a atenção.

Eu quero deixar uma ressalva na entrevista. A capoeira por ser um jogo de guerra, o golpe estratégico era o disfarce. O Capitão-do-Mato, quando ia prender o negro que fugia das senzalas, e via o negro "gingar", dizia: "Preto ta disfarçando de angola", quando investia pegava um ponta-pé ou uma rasteira. O risco que tem pela perca (sic) dos fundamentos pelo grau de dificuldade de execução ou falta de conhecimento. Temos que ter forma de viver e formas e meios de sobreviver.

A capoeira saiu dos quilombos e hoje está nos shoppings. Digo, querem transformar a capoeira em jogo de competição que é um risco. A capoeira tem golpes perigosos que pode até matar. A facilidade que você aplica um golpe mortal é muito grande.

No século XIX, em Tutóia, Caxias, Pindaré e Codó se vê a capoeira com influência bahiana, só se vê na forma capoeiragem, no folclore, como o Boi da Ilha, por exemplo.O caboclo de pena, pela sua malicia, seu gingado e vadiagem em estilo defensivo da capoeira. O miolo do boi, que é a pessoa que fica debaixo do boi, pela forma de artimanha utilizando na coreografia de luta. No tambor de crioula, não só pelos componentes, mas pela primeira colocação antropóloga (sic) afinado do afogo (sic) tocado a mucê (sic) e dançado a foice, que vem provar a chamada pernada.

Me casei, aumentando o meu ensino voltado para academias, me separei indo ministrar no Bom Menino, voltando para a dança, também para o Lítero e depois para o Gladys Brenha e percebi que não tinha nada a ver com academias e fundei a

primeira escola de capoeira do Maranhão, que foi a escola de capoeira do Laborarte. Os últimos trabalhos que realizei aberto ao público foi "Quem nunca viu, venha ver" e outros que me deram prêmios, como a gravação de um CD. Hoje tenho minha forma de ensinar, buscando sempre a forma indígena que tem na capoeira, pois estudei com os índios samangó – só o berimbau dos instrumento participa e tem uma só batida de marcação iúlna (sic) – a batida do berimbau é mudada e tem uma formação de entrada dos instrumentos. O Mestre chama, colocando ritmo e ordenando a entrada de cada instrumento – agogô, atabaque, berimbau contra-baixo, berimbau viola, berimbau violinha, reco-reco e pandeiro; entra também as palmas.

Santa Maria – uma batida que diferencia das outras duas é que tem duas batidas de marcação, sempre acompanha cm as palmas.
Marvana – com 3 palmas
Caudaria – com 2 toque e 3 batidas
Samba de roda – neste ele explica que não precisa tocar bem, pois cabe a cada um o seu interesse pelo aperfeiçoamento.
Angola – é mais compassada e cheia de ginga.
Cabe ressaltar que a "iúna" é destinada a recepção de pessoas na roda e momentos fúnebres.

Ladainha – é uma louvação a Deus e as formas de vida e espírito que queiram citar.
O mestre não participa da roda, ele coordena, ensina, dando ritmo e puxando as músicas.

Palavra do Mestre
– Capoeira é um jogo corporal, é um diálogo – a rasteira é um choque, é preciso um corpo rítmico para ser bem dada;
– Capoeira é fundamento, três alturas, três distancias, três ritmos…
– Capoeiragem: jogo estratégico para a guerra – é um jogo de xadrez;
– Quando conheci a Capoeira (anos 60), não era profissão, não havia possibilidade de viver da capoeira; aprendi a capoeira do Rio de Janeiro, com Jessé Lobão, aluno de Djalma Bandeira (foto 2), e com Sapo, meu Mestre…
– Bimba não criou um estilo, ele criou um método: para se afirmar na "chamada de Angola" para disfarçar o jogo estratégico – passa-dois, balão cinturado – malícia, jogo de malícia, jogo de transformação, jogo de cintura: oitiva, rústica…
– Hoje, a Capoeira é uma mesmice, se transformou em uma ginástica coreografada – vi um aulão, com mais de 500 alunos, todos repetindo o movimento… lembra aquelas aulas de calistenia, aquelas apresentações de ginástica, de antigamente? As aulas de educação física do Exército? Isso não é Capoeira …
– A Angola … é auto-defesa, busca do diálogo corporal, é transformação, jogo de dentro, você encontra a sua altura, o seu jogo, sua dimensão; é diferente da capoeira do pós-modernismo; capoeira é matemática; é história; é geografia… tem que estar em contato, é comunhão, todo dia …
– No jogo estratégico, não pode baixar a guarda; deve-se respeitar o oponente; mesmo que o adversário não saiba jogar, o bom Capoeirista joga mesmo com quem não sabe, e o faz jogar, gingar…
– Maçonaria x Capoeira – 0 a 9, infinita forma
– Não existe uma capoeira, Angola, Regional, cada jogador tem a "sua Capoeira" …
– A Capoeira é uma arte-cultura esportiva que mais representa este País …
– O Capoeira não procura emprego – procura trabalho, realiza um trabalho…
– Não consigo sobreviver da Capoeira, sou um artista de rua, sou um mestre, hoje me aceito como mestre, pois estudo os ritmos maranhenses – são 37 … – o boi, o teatro, a ginástica, a educação física, a lateralidade, a psicomotricidade, a música; para ser mestre da capoeira, tem que ser um Doutor …
– Diálogo da Trilogia:
§ Angola – gunga
§ São Bento Pequeno – viola
§ São Bento Grande – violinha

São células na mesma cadência que preenchem o espaço melódico – pulsação;

A roda tem regência…

O Traíra (Mestre), no local de Angola, fazia Santa Maria; quando chega em São Bento grande, fazia cavalaria …
– A teoria não vale nada, se não inserida na prática …
– A grande dificuldade é a música, a musicalidade da capoeira; muitos me criticam por ensinar música, teoria musical, para se cantar as ladainhas, as chamadas… Mas é preciso, é necessário entender os toques, saber quando e como entrar, os tons, a harmonia; assim como o texto, saber o que esta cantando, não apenas repetir um som … É necessário entender a letra, o que canta, é preciso ter conhecimento …
– Capoeira, hoje, é arte de negro, esporte de branco …
Capoeiristicamente.

Mestre Roxinho visits Mojubá

April 14, 2017 by Lelé

14 April 2017 – Good Friday - Mestre Roxinho visits Mojubá

London streets were deserted on my drive to the Dance Attic. I love it when London is like that. Mestre Poncianinho had been telling everyone that Mestre Roxinho was coming to visit and he said a lot of people were saying they were going to be away or that they couldn't come because the Victoria Line was not working. At which point he would say 'But Mestre Roxinho came ALL THE WAY FROM AUSTRALIA!!!' – to make the point that missing such a Mestre because of the London Underground was kinda lame!

I got there at the usual time, around 6:30 and there were about 10 people in the room. I'm always surprised that the Dance Attic opens for so many days of the year (good thing) but I didn't see anyone I didn't know around. So I thought maybe Mestre Roxinho wasn't going to come and it was going to be a very quiet class.

About ten minutes later Mestre said Mestre Roxinho was coming but he was late. So he set up a bateria and started warming us up. Then he left the room and came back with Mestre Roxinho and his companion. At this point the room was PACKED! I 'guesstimated' 80 people.

I don't know if it was me, going through some challenging times in life, or maybe it is precisely the intended effect: but for the first time I actually felt the connection between Capoeira and real life – in a way I can't put into words. Everyone who's been doing Capoeira long enough knows the feeling.

He said he was going to feed us tonight (metaphor for teaching us) and that if we digested the food tonight, ok, but he thought some of us might still digesting this food in years to come. So from that came a promise of a very content rich class. But he also said you shouldn't eat more than you can digest.

Mestre Roxinho (born Nov, 1969) is Mestre Virgilio's student. His father, Espinho Remoso, was of the same generation as Mestre Pastinha/Mestre Bimba and was one of the regulars at Mestre Waldemar e Pastinha's roda.

So, as promised there was food to digest. A lot of it still swirling around my head. I have been doing capoeira regularly for 6 years and I still find it hard to execute pre-planned things in the roda. I have learned not to try and plan my game beforehand and go in with a clear mind – enjoy the games that are played before me. But also tonight Mestre Roxinho spoke about having some sort of plan or aim. Being Capoeira, the aim is to always in some way 'catch' your opponent, otherwise you're just dancing. This in turn requires some sort of game plan and intention. Setting a trap requires manipulation of the other and this requires forethought and premeditation. So, balancing the clear mind before entering the roda with a game plan takes years of practice. The game plan clearly becomes second nature, an instinct, and it's formed as the game develops. Hence having 60 second games is kinda pointless as you're just kicking blindly. Like a punch up. Whereas the longer games are more like chess. (the paragraph above is just me digesting what Mestre Roxinho said)

Mestre Roxinho used the analogy of language rather than the chess analogy. So, he says his body is his mouth and also his ears. The Capoeira game is a conversation and he speaks with his body. And of course, the more fluent both players are the more of a conversation there's going to be. He said that if you end up playing with someone who is basically just kicking mindlessly (i.e. equivalent to shouting) the best thing is to not give them attention and just basically get out of the way of the kicks with negativa, rasteiras. Eventually they will tire out and you will have retained your integrity and not escalated the situation. So, calm is one of the most important things in Capoeira – anyone who's been practising for a while knows that rule. And you don't always have to react or answer a challenge. For someone like me, who isn't exactly calm (excitable) and who likes to give answers straight away (I like to instantly solve problems), learning this kind of discipline in Capoeira is invaluable for the roda AND for life. And that's when I started having a series of epiphanies about my own life. Because they are

personal and because I'm still not sure I can actually put them to words, it's more a feeling – that's all I need to say about this realisation.

In terms of Capoeira, I still have A LONG way to go until I start getting a vision of my game, until I can actually remember my games, they are usually a bit of a blur. But when I hear Mestre Poncianinho and other advanced capoeiristas, they have an extraordinary game memory and remember a lot of detail from not only their games, but other people's too.

His game had very little acrobatics, a very traditional Angola game. Most of it was about timing, impeccable timing. This once again, had a direct analogy to life. He said you need to keep trying and trying, until you get the timing right. Capoeira is basically trying to get the perfect timing so that the trap works and you get your opponent. But the 'enlightened capoeirista' will do it with charm and not try to hurt anyone. He also uses his facial expressions A LOT to add to the game and to connect and communicate with his partner in the roda. He also used the fishing analogy a lot, always be fishing for the perfect moment. Fishing = setting traps.
Some bits I filmed https://www.youtube.com/watch?v=_vsYnU_S27
Game between Mestre Cobra Mansa & Mestre Roxinho in Australia
https://www.youtube.com/watch?v=THGt8l88lyU
I filmed this one at a different event but it's one of the best games I've ever seen in person in my life!
Mestre Roxinho & Prof. Boneco https://www.youtube.com/watch?v=-gngbCAJq4w

Mestre Roxinho, one of the few Mestres I have met of my own generation. Felix, M Roxinho, Lelé

Mestre Roxinho's book
'Capoeira Angola Historia, cantoria e versos' by Mestre Roxinho, 1st Edition 2011 is written in both English and Portuguese. It gives an overview Capoeira Angola's history but its main focus is on Capoeira songs, their meaning, context, when/why they should be sang… So I'm making some notes here, relevant to my learning, there's lots more in the book!

Corridos to indicate a game should be on the floor
Jogo de dentro, jogo de fora – Vamos apanhar a areia – Angola e

* Tira daqui bota la, Idalina
Players should return to foot of berimbau, restart the game and make it faster, more technical and precise.

Corridos for when someone gets a rasteira, cabecada, is tripped and falls
O facão bateu embaixo – Licuri quebra dende – Ave Maria, meu Deus

NOT to be sang when a Mestre is in the roda, it's disrespectful!
Ai, ai aidê – Sinhô São Bento (Essa cobra lhe morde) – Baraúna

Warnings, usually when student is being disrespectful to a Mestre
Senhor São Bento (valha me deus) – Buraco de cobra – Toma cuidado menino traquino

Corridos for women in the roda
Mestre Pastinha falou – Menina que vem de Angola – O nega que vende aí – Dona Maria – Sai sai Catarina – Ô iá iá – Côco Sinhá – Dona Maria do Camboatá

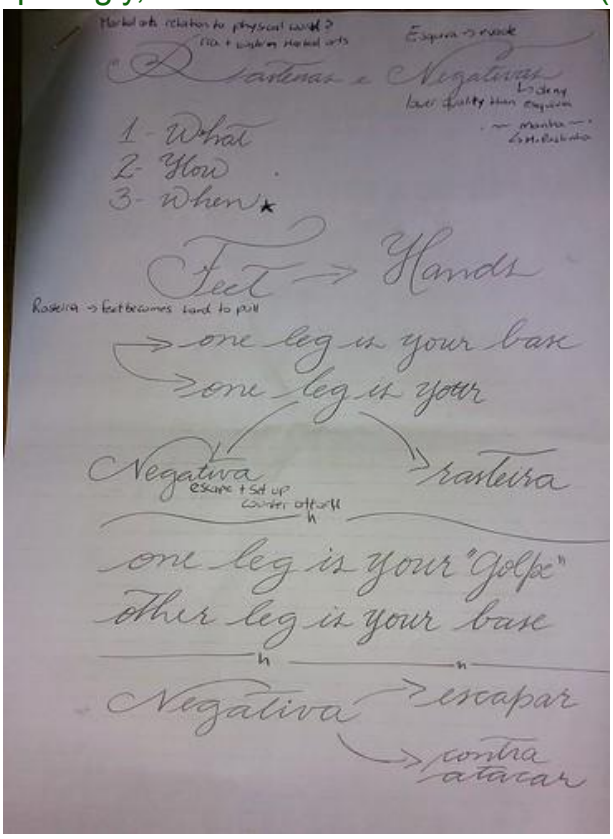
Examples of racist/sexist/violence inciting ‘cantos’ that perhaps we should no longer sing in the roda Aqui Babá – Dente de ouro – Adeus Santo Amaro (verse about asking girl to marry so she doesn’t starve and something about eating a cockroach) – Olha lá o negro (I was never comfortable with this one even before reading the book) – Samba de roda (talks about taking a woman off the roda and beating her up until she screams)

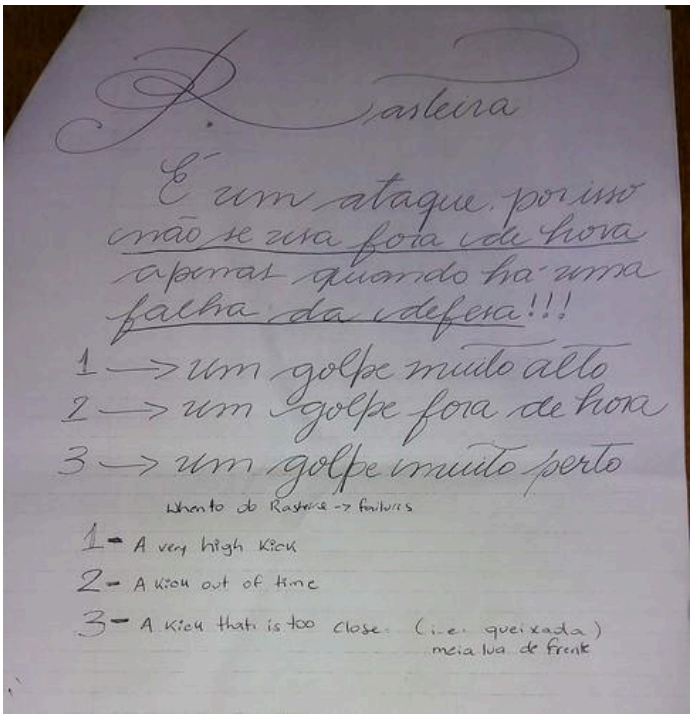
Good songs
Quem quiser me ver – A onça morreu (when game is dominated by one person) – Uma volta só (towards end of the roda, from then on games will be short) – from there follows a list of songs for the roda.

Rasteira Workshop (Beginners)

March 14, 2017 by Lelé

12 March 2017 - Rasteira Workshop (Beginners) by Mestre Poncianinho @ Dance Attic
Although this was for beginners, I felt I should go as I’m not very confident giving rasteiras. I am very reluctant to use them in the roda because I feel annoyed by people who do it all the time, especially when I’m just doing a rabo de arraia, it just constantly breaks the flow of the game for no real good reason. Well, I have reason to be annoyed, because rasteiras should be done sparingly, to show a failure on defense (see below).




Rasteira
É um ataque, por isso
não se usa fora de hora
apenas quando há uma
falha da defesa!!!
1 → um golpe muito alto
2 → um golpe fora de hora
3 → um golpe muito perto
When to do Rasteira → failures
1- A very high kick
2- A kick out of time
3- A kick that is too close (i.e. queixada)
meia lua de frente

Notes on Rasteira and Negativa by Mestre Poncianinho. Because rasteira is an attack it must not be used out of time/context. Should only be used when there’s a failure in the defense, i.e. 1) A very high kick 2) A kick out of time/context 3) A kick that is too close (see video with queixada below)

Workshop recap, negativa into counter attack: tesoura
Then rasteira with 3) a kick that is too close:
https://www.youtube.com/watch?v=c5eqcuE6Tm0&t=54s
Mestre João Grande uses talcum powder to teach rasteira principles and he has shared this technique with the world of Capoeira. Here’s what it looks like. Having done it, it’s basically like doing it on ice, warm ice which makes it easy to give rasteiras and fall from them.
https://www.youtube.com/watch?v=L1R9pBST5ME

capoeira angola MESTRE PASTINHA e sua academia

March 7, 2017 by Lelé

07/03/2017

I'm going to write down the songs from Mestre Pastinha's 'Capoeira Angola/Pastinha Eternamente' album for singing practice and as a playlist for me to learn. (track listing). And I might as well add his spoken words! https://www.youtube.com/watch?v=iOuxaIr1uN4

(Track 1)
Ê, maior é Deus.
Ê, maior é Deus, pequeno sou eu
O que eu tenho, foi Deus que me deu x2
Na roda da capoeira, ha ha
Grande e pequeno sou eu

Eu me chamo Vicente Ferreira Pastinha. Eu nasci pra capoeira, só deixo a capoeira quando eu morrer. Eu amo o jogo da capoeira. E não há outra coisa melhor na minha vida, no resto da minha vida, do que a capoeira.

Bahia nossa Bahia
Capital é Salvador
Quem não conhece a capoeira
Não pode dar seu valor
Capoeira veio da África
Africano quem a trouxe
Todos podem aprender
General e também Doutor
Quem desejar aprender
Venha aqui em Salvador
Procure o Mestre Pastinha
Ele é professor
Ê viva meu mestre
Iê que me ensinou
Iê capoeiragem
Iê Rio de Janeiro
Iê Morro de São Paulo
Iê Farol da Bahia
Ê, Dona Alice não me pegue não
Não me pegue,
não me agarre,
não me pegue não
Ê, Canarinho da Alemanha,
Quem matou meu curió?
Quem tem fé em Deus
Nunca cai em bozó
Canarinho da Alemanha
Quem matou meu curió?
Eu jogo capoeira,
Mas Pastinha é o maior
Canarinho da Alemanha
Quem matou meu curió?
O segredo da lua,
Quem sabe é o clarão do sol
Canarinho da Alemanha
Quem matou meu curió?
Eu jogo capoeira
Na Bahia e Maceió

…Hoje eu estou com 79. Olha, a minha vida é uma vida muito atrapalhada pra eu contar, mas tem centenas, milhares de pessoas que me conhecem, que já me acompanharam de infância e que vem

me acompanhando, poderá dizer alguma coisa. Todos eles que quizer dizer alguma coisa sobre a minha biografia, pode dizer qualquer coisa. Eu aceito tudo e qualquer. Agora tem uma coisa, não fui bobo na roda da capoeira, não fui bobo…

Valha-me Deus, senhor São Bento
Vou cantar meu barravento
Valha-me Deus, senhor São Bento
Buraco velho tem cobra dentro
Valha-me Deus, senhor São Bento
Com uma e duas ou tres lá dentro
Valha-me Deus, senhor São Bento
Capoeira só Angola
Valha-me Deus, senhor São Bento
Essa é minha opinião
Valha-me Deus, senhor São Bento
Eu tanto jogo para cima
Valha-me Deus, senhor São Bento
Eu também jogo para o chão
(Track 2)
https://www.youtube.com/watch?v=MQIOYw0ZpEA (an excerpt from full CD)

Na mandinga num fui bobo não, viu? Agora pra eu dizer, pra eu contar assim, eu não vou contar nada porquê se eu contar fica uma coisa muito longa e parece que estou no céu.

Ê cidade de Assunção
Ê cidade de Assunção, capital de Itamaraty
Not 100% sure of next line, but two possible versions:
a) È engano das nações das sepulturas do Brasil
b) Somos todos das nações dessa cultura do Brasil
Pastinha já foi a África
Pra mostrar a capoeira do Brasil

Eu já vivo enjoado,
De viver aqui na Terra,
Ó mamãe eu vou pra Lua,
Falei com minha mulher,
Ela então me respondeu,
Nós vamos se Deus quiser,
Vamos fazer um ranchinho,
Todo cheio de sapé,
Amanhã as 7 horas,
Nós vamos tomar café,
Eu que eu nunca acreditei,
Não posso me conformar,
Que a Lua venha à Terra,
Que a Terra vai ao ar,
Tudo isso é conversa,
Vão comer sem trabalhar,
O senhor amigo meu,
Veja bem o meu cantar,
Quem é dono não ciúma,
Quem não é quer ciumar?
Ê galo cantou,
Iê cocorocou,
Iê menino é bom, camará…
Iê sabe jogar
Iê capoeiragem

Quebra jereba
Quebra tudo hoje
Amanhã o quê que quebra
Amanhã nada quebra

Dona Maria, que vende aí?
Côco e pipoca que é do Brasil
Quando eu morrer,
Me enterrem na Lapinha
Calça, culote e paletó almofadinha
Adeus Bahia, zum zum zum Cordão de Ouro
Eu vou partir porque mataram meu Besouro

Ê zum zum zum zum!
Ê Besouro!

Muitas disordem que o capoeirista fazia não era propriamente por ele, era também provocado. Porquê se estava numa vadiação, num grupo com um berimbau, não é, na mão, eles passavam, entendia de querer tomar, pra quebrar… Aí inflamava, né? Muito capoeirista não queria perder seu instrumento, não é? Então o que nós tinhamos que, brigar. Um instrumento, por exemplo, como o berimbau, não é somente intrumento. Agora vou aproveitar e dizer alguma coisa: não é somente instrumento. Muita gente tem que é o instrumento berimbau berimbau berimbau. Berimbau é música, é instrumento…

(Track 3)
https://www.youtube.com/watch?v=QI4_P5ASWcw (an excerpt from full CD)
Menino preste atenção no que eu vou dizer
O que eu faço brincando você não faz nem zangado
Não seje vaidoso nem despeitado
Na roda de capoeira, haha
Pastinha já está classificado

O berimbau é pra música, é instrumento, música. Também é instrumento ofensivo. Que ele na ocasião de alegria é um instrumento, nós usamos como um instrumento e na hora da dor ele deixa de ser instrumento pra ser uma foice de mão.

Eu vou ler o B-A-Bá
B-A-Bá do Berimbau
A cabaça e o caxixi, colega véio
Com dois pedaços de pau
A moeda e o arame, colega véio
Aí está um berimbau
Berimbau é um instrumento
Que toca numa corda só
Vai tocar São Bento Grande, colega véio
Toca Angola em tom maior
Agora acabei de crer, colega véio
Berimbau é o maior
Camaradinho
Ê, viva meu Deus
Ê, viva meu Mestre
Ê, quem me ensinou
Ê, a Capoeira
Ê, ele é mandigueiro
Ê, ele é cabeçeiro
Ê, sabe jogar
Ê, a Capoeira

Ai ai ai dê
Dona Maria como vai vosmecê
Joga bonito que eu quero ver
Vim aqui pra ver você
Dona Maria como vai vosmecê

Era eu era meu mano
Quando nos andava junto
Vamos ver se Deus consente
Numa cova dois defuntos
Joga bonito que eu quero ver
Joga bonito que eu quero aprender
Ê aí quero ver você

Xô xô meu canário, meu canário é cantador
Foi embora e me deixou
Meu canário é da Alemanha
Nego velho também apanha
Meu canário é cantador
Alemão que me mandou
Luanda ê meu boi
Luanda ê, Pará
Marina samba em pé
Tereza samba deitada
Lá no cais da Bahia
Não tem lê lê nem tem lá
La ê la ê la
Ô lê lê

(Track 4)
Eu vou contar. No meu tempo eu usava também uma foicizinha do tamanho de uma chave. A foice vinha com um corte e um anel pra encaixar o cabo. Mas eu como era muito bondoso, era muito amoroso, né, pra aqueles que quisesse me ofender, eu então mandava abrir outro corte nas costas. Se eu pudesse eu mandava abrir outro mais, não é, mas num podia mandava abrir outro corte, ficava dois corte. E na hora desmontava o berimbau e encaixava a foice, e aí eu ia manejar né?

Porquê o capoeirista tanto ginga, como pula, ….?, ropia, e como também ele sanga(?) e como defende-se também.

O capoeirista tem a mentalidade pra tudo. E quanto mais o capoeirista calmo melhor para o capoeirista.

Eu vou ler o meu ABC
Porque não queria cantar
Foi no Gengibirra quem me dera esse lugar
Vieram muitos mestres, haha, com o Pastinha jogar

Vou me embora para São Paulo
Vou me embora seu doutor
Mas trouxe meu berimbau
Um amigo de quem sou

Eu não sou querido aqui
Mas em minha terra eu sou
Quem quiser saber meu nome
Quem quiser saber quem sou

Sou discípulo de Pastinha
Menino de Salvador

Delegado me intimou
Dentro da secretaria

Para prestar depoimento
Daquilo que eu não sabia
Ê, salve a Bahia
Ê, salve o Brasil
Ê, vamos nos embora
Ê, Pelo mundo afora

Vai dizer a meu senhor
Que a manteiga derramou
A manteiga não é minha
A manteiga é de ioiô

A canoa virou marinheiro
Ê, no fundo do mar tem dinheiro

[…] O capoeirista não deve ser afobado. O capoeirista não deve provocar. O capoeirista não deve fazer certas coisas. No meu tempo, eu era capoeirista. Também tinha capoeirista que andava torto, mas torto, como a natureza não fez ele. Porquê ele pegava um lenço, botava no pescoço, um lenço grande, uma calça boca que dava trinta centímetros de boca, chinelo de xadrin, né, chapéu jogado do lado. Aí ele saía todo torto, ou do lado esquerdo, ou do lado direito, conforme ele tivesse a, o jeito né, se ajeitava nisso.

E andava pelo meio da rua com aquele gingado, né? Só a calça parecia, a boca da calça parecia uma saia! Mais uma saia do que calça. Capoeirista tinha tudo isso naquela época, né? Capoeirista se prestava naquela época pra muita coisa. E eu admiro hoje se o capoeirista se prestar pra certas coisas.

Adeus adeus, boa viagem
Eu vou me embora, boa viagem
Eu vou com Deus, boa viagem
Nossa senhora, boa viagem
Chegou a hora, boa viagem
Adeus, boa viagem

Ô, Quem vem lá sou eu, sou eu
Quem vem lá?
Ô, Sou eu, sou eu
Ô sou eu brevenuto
A cancela bateu
Brevenuto sou eu

Dá dá, dá no nego
No nego você nao dá
Ê, No nego você nao dá
Ê, se não der, vai apanhar
Ê, No nego você nao dá
Esse nego é malvado, esse nego é o cão
Ê, No nego você nao dá
Ê, se não der, vai apanhar
Ê, No nego você nao dá
Esse nego é malvado, esse nego é o cão […]
Ê, vai apanhar no meio da sala

Ê, pega esse nego, derruba no chão
Esse nego é malvado, esse nego é o cão
Esse nego é o diabo, esse nego é o cão

Esse nego é maluco, esse nego é o cão
Esse nego é perverso, esse nego é o cão

(Track 5)
https://www.youtube.com/watch?v=1uYSRnGRmfc (an excerpt from full CD)
Eu sou um dos exemplos do passado. Aqui tem muitos veteranos. Velho mesmo! Capoeirista veterano, mais idoso do que eu. Menino da menina dos meus olhos, capoeirista…

Eu tinha aqui um aluno por nome Aberrê, esse foi meu aluno e era afilhado do mesmo padrinho meu. Morava na ladeira do São Francisco e eu morava na ladeira do Muntun. Eu levava, ele ia lá pra casa pra eu ensinar ele a jogar capoeira, quando eu dei baixa.

Iê!
Eu nasci pra capoeira
Capoeira homem me fez
Só deixarei a capoeira haha
quando eu morrer

Iê eu tava em casa
Sem pensar sem imaginar
Quando ouvi bater na porta
Salomão mandou chamar
Para ajudar a vencer
A batalha liderar
Eu que nunca viajei
Não pretendo viajar
Entre Campos e Campinas
Pernambuco e Ceará
Era eu era meu mano
Era meu mano era eu
Nós pegamos uma luta
Nem ele venceu nem eu
Eu não sei se Deus consente
Numa cova dois defuntos
Na Bahia eu nasci
Salvador eu me criei

Ê galo cantou
Iê cocorocô
Vamo nos embora
Ê pela barra afora
E ele é mandingueiro
E ele é cabeçeiro
Tabaréu que vem do sertão
Ele vende maxixe, quiabo e limão

(yep, gungo, not gunga)
Esse gungo é meu, esse gungo é meu
Gungo é meu, eu não posso vender
Esse gungo é meu, esse gungo é meu
Gungo é meu, foi meu pai que me deu
Gungo é meu, eu não dou a ninguém

Tive um amigo, me chamou pra eu tomar conta de uma casa de jogo. Eu fui tomar conta dessa casa de jogo. Tinha necessidade de ir ao chefe de polícia pra tomar uma licença, pra poder abrir a casa, eu fui. Me levaram lá o Dr. Alvaro Cobra. Quando eu entrei, estou na casa do Dr. Alvaro Cobra "Dr., é este o rapaz que vai tomar conta da casa do jogo."

Aí ele olhou assim pra mim, me olhou todo de cima a baixo, com os desenhos, aí foi e disse "Esse, esse garoto que vai tomar conta da casa de jogo? Isso é um fedelho! Vai tomar conta de uma casa de jogo?"

Meu camarada disse "É, mas é esse mesmo que eu quero."
"Mas esse mininu não pode tomar conta de uma casa de jogo!"
Ele disse "É doutor, esse é mininu, mas é esse mesmo que eu quero."
Aí o doutor se conformou, né, em dar a licença. Aí virou pra mim e disse "Como é seu nome?" Eu disse "Vicente Ferreira Pastinha."

Suspendeu a carteira e tirou as carta toda, e disse "É você que é o valentãozinho que eu tenho aqui no meu distrito, num conhecia você!" Só de carta de queixa, né? E aí digo, cá comigo né, eu digo "pronto, tô gun, tô preso né?"

Adão, Adão, oi cadê Salomé Adão?
Salomé foi passear
Adão, Adão, oi cadê Salomé Adão?
Foi para a ilha de Maré

Tão dormindo, tão sonhando
Tão falando mal de mim
Ê na roda da capoeira

Here Pastinha explains how he was given Capoeira. Pastinha was invited to the Sunday Mestres only Capoeira roda because Aberrê (a student of Pastinha's) used to go regularly and they wanted to meet his mestre (probably because Aberrê was such an amazing capoeira). When Pastinha got there, Amorzinho shook his hand and handed Capoeira over for Pastinha to 'look after it'.
No Gengibirra tinha um grupo de capoeirista. Só tinha Mestre. Os maiores Mestres daqui da Bahia. Todo domingo tinha ali uma capoeira que só ia alí Mestre, num tinha nada de aluno, era Mestre. E esse ex-aluno meu, Aberrê, fazia conjunto lá. Então os Mestres lá procuraram saber, querer me conhecer. Perguntou ao Aberrê quem tinha sido o Mestre dele. Ele deu meu nome.

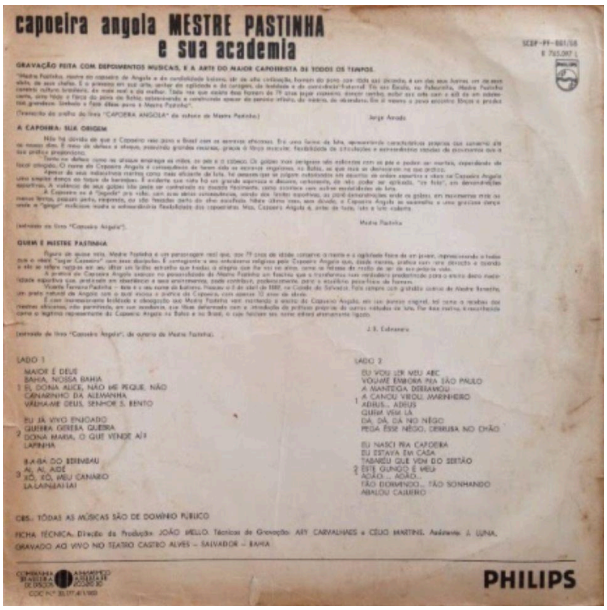
"Traga esse homi aqui que nóis precisamos conhecer ele! É tão falado, é tão bom capoeirista. Traga ele aqui pra gente conhecer."
O Aberrê me convidou pra eu assistir ele jogar no dia de domingo. Quando eu cheguei lá procurou o dono do, da capoeira, que era o Amorzinho, era um guarda civil. Procurou o Amorzinho e o Amorzinho no apertar da minha mão foi e me entregou a capoeira pra eu tomar conta.

Mandá lecô
Cajueiro
Mandá oiá
Cajueiro
==========M
Mestre Pastinha e Sua Academia – Capoeira Angola
Label:Philips – R 765.097 L
Series:Série De Luxe – SCDP-PF-001/GB
Format:Vinyl, LP, Mono
Country:Brazil
Released:1969
Genre:Latin, Folk, World, & Country
Style:African, Corrido

FAIXAS:
Lado 1
1 Maior é Deus / Bahia, Nossa Bahia / Ei, Dona Alice, Não Me Pegue Não / Canarinho Da Alemanha / Valha-me Deus, Senhor São Bento

2 Eu Já Vivo Enjoado / Quebra Gereba Quebra/ Dona Maria, O Que Vende Ai? / Lapinha
3 B-A-BÁ do Berimbau / Ai, ai, Aidê / Xô, Xô, Meu Canário / La-Lain-Lai-Lai

Lado 2
1 Eu Vou Ler Meu ABC / Vou-me Embora Pra São Paulo / A Manteiga Derramou / A Canoa Virou, Marinheiro / Adeus… Adeus / Quem Vem Lá / Dá, Dá, Dá no Nêgo / Pega Esse Nêgo, Derruba No Chão
2 Eu Nasci Pra Capoeira / Eu Estava em Casa / Tabaréu Que Vem do Sertão / Este Gungo é Meu / Adão… Adão… / Tão Dormindo… Tão Sonhando / Abalou Cajueiro



I can't find a clear image for this. Even full size/sharpened, it's impossible to read most of it.

Sunday School – Cobra Mansa & Espirro Mirim game

January 23, 2017 by Lelé

Mestre Poncianinho is running three extra Sunday classes (1 hour) on top of the usual classes.
22 January 2016 – Sunday School – Cobra Mansa (CM) & Espirro Mirim (EM) game.
This session was the analysis of a game between Mestre Cobra Mansa and Mestre Espirro Mirim.
Mestre Poncianinho says these two mestres were major influences for him and his style.
https://www.youtube.com/watch?v=1CHpsAr7LO0

This game took place in 1995 in California. It's a game between a monkey (CM) and a cat (EM). Cobra Mansa style tends to be more flat footed, and Espirro is on tip toes.

Rule breaking: it's there to be done, know why, when and how to do it and do NOT let the rules dictate games. Improvise if necessary. Creativity is much more important than obeying rules.

Relógio and corta-capim are essential moves for Angoleiros da Bahia, in this game there's a classic thing to practice, player (a) (EM) does relogio and player (b) (CM) goes over it with aú.
Also CM's esporão is done from down low, rather than from standing up, this is to hide and surprise more.

When someone is far, do a rabo de arraia with foot dragging, indicates you know you can't reach.
In this game EM spends a lot of it just escaping CM – this can also show a lot of skill: escaping from a LION!

EM does an amazing rabo de arraia from parallel base, element of surprise again.
Finally, know when to stop, the game starts to get tired, because players are tired and start making silly mistakes. Know when to stop if game has run its course.
Other masters to watch: Traira, João Grande, Waldemar.

==========

15 Jan 2017
The first class was about bowing, bowing at the foot of the berimbau, the meaning of bowing and its context. Here are my notes: Bowing is NOT a must, but it's an unwritten rule. Bowing isn't really a part of Brazilian culture.

Bowing by the berimbau is a way to recognise the time spent in capoeira and to show we need this practice in our life.

Nowadays people just bow because they see others doing it, rather than knowing why they are bowing.

Congá is Umbanda altar for offering. 'Bater cabeça' (touch head on the floor by the altar while lying down) is also an idiom for respecting someone, having respect for someone.
Bowing is also asking for a blessing, protection in this context, or as a thank you. In Candomblé the body is sacred, not sinful or shameful and its manifestation is through movement: dance, capoeira.
_____

Bowing shows peaceful intention. In Candomblé bowing shows crown of the head. i.e. your thoughts. Bowing IS NOT a sign of submission, it's courtesy. (LG) Humility perhaps?

You lower your head and rise your consciousness. You show an understanding of history.

NOT BOWING RELATED BUT IMPORTANT NOTE: Spend a while doing less in the roda. For example, play games only doing rolê, aú and rabo de arraia to begin with, like a mantra. Then see things starting to spontaneously develop.

You often see capoeira players drawing with their fingers on the floor before shaking hands and bowing at the pe of berimbau. This is often 'Veve', which is a symbology (voodoo) representing different deities. This was somehow brought into the roda by practitioners of Umbanda who are also capoeiristas. People develop their own rituals which they enact before hand shake and these are secret, it's your own thing not to be shared. Some are well known, for example: touching the earth, the heart and the mind.

With time you get to know your camarada's and even start mimicking each other's (with people you know well). This symbology isn't specific to Angola style.

Generally seen as rude to kick each other when doing queda de rins at the foot of the berimbau – however this could be someone showing you are too open. Therefore when doing queda de rins place your head out of reach of your camarada's foot to avoid inviting the kick.

Aquarela – Toquinho

January 13, 2017 by Lelé

13 Jan 2017 - Toquinho – Aquarela (Watercolour) – 1983
Along with Romaria (Elis Regina version) and Canção da América (Milton Nascimento) this is another song from my childhood that makes me feel very emotional and melancholic whenever I hear it. I can't even try to sing along to Canção da América because I always burst into tears! Canção da América is about saying goodbye to a friend and about meeting again one day. For someone who moved around a few times as a child and left friends behind it's quite powerful. But that's a whole other story, so moving on to the subject at hand…

I found Aquarela recently on YouTube, while looking for children's songs in Portuguese to play to my granddaughter.

This is the full compilation -> https://www.youtube.com/watch?v=7C5LbPWy_FM.

These songs transport me back to my own childhood and it's basically a ready made 'inheritance track' (in this case a soundtrack) that I play for my little beloved whenever she's here (which is at least once a week). All the tracks but one in there I know very well, and I still remembered most of the lyrics even though I hadn't heard some of them for well over 25 years! I'm not entirely sure Aquarela and João E Maria – Nara Leão e Chico Buarque (first track) were made specifically for children? But given that they were a big part of children's lives growing up in the 70s and 80s it just makes perfect sense to have them there. I can't thank the people who put these together enough! They also made the animation and subtitles, so a lot of work and love was put into these.

Some of the tracks are from the Os Saltimbancos album which I was already playing for her a lot. This is one of the great things about the internet, when my son was a baby getting hold of these songs would have been difficult and expensive and now it's all there a few clicks away FOR FREE.
My granddaughter is just over a year old and the chances of her being fluent in Portuguese with only ONE Portuguese speaking grandmother are very slim. But I hope she will learn the words to these, which in turn will give her the potential to have good diction in Portuguese, if she ever chooses to learn it. I'm basically just playing A LOT of brazilian music and videos (including a lot of capoeira) hoping to gently plant seeds in her beautiful mind.

So much is lost in translation here, including the poetic flow of the words, but I felt like translating it to see what it would look like in English. I promise you it does not sound contrived or cheesy at all in Portuguese!!!!
https://www.youtube.com/watch?v=xT8HIiFQ8Y0
Numa folha qualquer eu desenho um sol amarelo
I draw a yellow sun on any old piece of paper

E com cinco ou seis retas é fácil fazer um castelo
And with five or six lines it's easy to build a castle

Corro um lápis em torno da mão e me dou uma luva
I run the pencil along the outline of my hand and give myself a glove
E se faço chover com dois riscos tenho um guarda-chuva
And if I make it rain with two squiggles I have an umbrella

Se um pinguinho de tinta cai num pedacinho azul do papel
If a tiny drop of paint falls on a tiny blue bit of paper

Num instante imagino uma linda gaivota a voar no céu
I instantly imagine a beautiful seagull flying in the sky

Vai voando contornando a imensa curva norte-sul
It goes flying, contouring the vast north-south curve

Vou com ela viajando Havaí, Pequim ou Istambul
I go with it travelling Hawaii, Peking or Istanbul.

Pinto um barco à vela branco navegando
I paint a white sail boat navigating

É tanto céu e mar num beijo azul
There's so much sky and sea in a blue kiss

Entre as nuvems vem surgingo um lindo avião rosa e grená
A beautiful pink and grenade airplane is emerging between the clouds

Tudo em volta colorindo com suas luzes a piscar…
Everything around becoming colourful with its flashing lights

Basta imaginar e ele está partindo, sereno e lindo
It's enough to imagine and it departs, serene and beautiful

E se a gente quiser ele vai pousar…
And if we want it will land…

Numa folha qualquer eu desenho um navio de partida
I draw a parting ship on any old piece of paper

Com alguns bons amigos bebendo de bem com a vida…
With a few good friends, drinking and at peace with life…

De uma América a outra eu consigo passar num segundo
I can go from one America to another in one second.

Giro um simples compasso e num círculo eu faço o mundo…
I turn a simple compass and in a circle I draw the world

Um menino caminha e caminhando chega num muro
A boy walks and walking he arrives at a wall

E ali logo em frente a esperar pela gente o futuro está
And there straight ahead waiting for us is the future

E o futuro é uma astronave que tentamos pilotar
And the future is a spaceship we try to pilot

Não tem tempo nem piedade nem tem hora de chegar
It has no time nor piety nor a time to arrive

Sem pedir licença muda nossa vida e depois convida a rir ou chorar
Without asking for permission it changes our life and then invites us to laugh or cry

Nessa estrada não nos cabe conhecer ou ver o que virá
We can't know or see what's coming on this road

No fim dela ninguém sabe bem ao certo onde vai dar
No one knows for sure where the end of it will lead

Vamos todos numa linda passarela de uma aquarela
Let's all go on a beautiful watercolour walkway

Que um dia em fim descolorirá
Which one day will finally fade

Numa folha qualquer eu desenho um sol amarelo
I draw a yellow sun on any old piece of paper
Que descolorirá! (which will fade!)

E com cinco ou seis retas é fácil fazer um castelo
And with five or six lines it's easy to build a castle
Que descolorirá! (which will fade!)

Giro um simples compasso e num círculo eu faço o mundo
I turn a simple compass and in a circle I draw the world
Que descolorirá! (which will fade!)
https://www.youtube.com/watch?v=bOVNvg4-etY

02 Feb 2018
How to play on the guitar. (here you can select different difficult level depending on your expertise – I'm currently a novice so I selected the 'simplify' option)

Mestre Canjiquinha toques

December 16, 2016 by Lelé
Mojubá Music Lesson – 14 December 2016
In class tonight Mestre Poncianinho taught us one of the toques at the end of this album, where Mestre Canjiquinha plays various (unnamed, as far as we know) toques.
(from 28:15) https://www.youtube.com/watch?v=lUQUUZhoKE4&t=1695s

We practiced this one:
https://drive.google.com/file/d/1x7Pk6eHVLROba8c7-JDaTRqk8wuNTo-F/preview
https://drive.google.com/file/d/1x7Pk6eHVLROba8c7-JDaTRqk8wuNTo-F/view?usp=sharing Direct link, in case the player above doesn't work.

When I was going over I realised it reminded me of Mestre Bimba's São Bento Grande – when comparing them, although somewhat similar, they are clearly different.
tsh#domdim tsh#domdim
tsh#domdimdomdimdomdim
tsh#domdomdomdomdomdim
then later on added the second tsh# and played faster:
tsh#tsh#domdim tsh#tsh#domdim
tsh#tsh#domdimdomdimdomdim
tsh#tsh#domdomdomdomdomdim
Also:
* Samango toque for lateral, dynamic game also created by Mestre Canjiquinha. Toque on Silvio Acaraje's album.
tsh#dom tsh#dom tsh#dom tsh#domdomdomdom tsh#domdomdomdomdomdomdomdom
* Muzenza Toque on Silvio Acaraje's album.
tsh#tsh#dom tsh#dom dom
tsh#tsh#dom domdim dom dom

Shoulder Injury

November 21, 2016 by Lelé
21 November 2017 - Shoulder Injury
Previous post on shoulder injury
So the shoulder injury has been back since early September - 2.5 months. I went to see a specialist, Mr Mark Jeffery @ Wimbledon Clinics last week and he gave this provisional diagnosis and then requested an ultrasound which I had two days later and seem to confirm what he had predicted.

Impingement, bursitis, rotator cuff tendinopathy as drawn by the specialist.

The ultrasound person said I have a small tear but he doesn't think that is the issue, and more likely to be age related. The bursa is thickened and there is shoulder impingement.

What is shoulder impingement? It is caused by the tendons of the rotator cuff becoming impinged as they pass through the shoulder joint. In this case it happened through overuse, although funnily enough it came on a few months after I stopped doing regular weight bearing exercises for my shoulder at home (T25 mostly). So I'm going to get back into that routine once this is fixed.
Sports Injury Clinic - Shoulder Impingement Treatment and Rehabilitation

For the last two months or so I have been careful. I took a month off Capoeira and took Naproxen to see it would bring the inflammation down. I stopped Naproxen on the 5th of November and the pain came back same as before (while on Naproxen it was more an ache than pain) that's when I decided to see a specialist with a view to getting another injection or surgery if it was a ruptured tendon, which, thankfully, it is not.

I have been back to Capoeira for 2 weeks now, avoiding movements such as queda de rins, volta por cima, aú de cabeça, ponte... Anything that involves weight bearing and arm bending, anything that hurts basically. But now I can do bananeira and aú again. It's been a challenge changing my game and training and working around the injury. At first I was really scared to play in the roda and it felt a bit pointless being in class when I couldn't do so much of the floor work - hence taking the month off for rest, although by rest I just mean not going to class, I was training at home, doing leg work and physio for shoulder. But it's also been interesting having to change my game and play with restrictions. I can't play the berimbau for too long either because the shoulder starts to feel really tight after a while.

I'm seeing the specialist again on Wednesday. He thought injection was probably the best, fastest solution in conjunction with physiotherapy (injection without physio is almost pointless as the pain will soon return if the underlying issue isn't addressed).

Remember: I'm not a doctor and the info here is particular to my case and the research I have done and for me to refer to.

More links
(NHS) Shoulder Impingement Syndrome
Common Shoulder Injuries
Shoulder bursitis and impingement

Exercises:
Rubber band rotation
Pendular exercises with weights (restore shoulder socket movement)
Shoulder push ups (no arm/shoulder joint bending)
Armchair shoulder press ups
Wall push ups (gently bend the arms, stop if it hurts)
Cobra push ups

2 exercises to do throughout the day
shoulder blade squeeze and desk walk down
I kinda like these guys, this video is hot off the press, only one day old!
https://www.youtube.com/watch?v=p1Ic7ArQgiA

Rotator cuff theraband exercises - 3 sets of 10 to begin with.
https://www.youtube.com/watch?v=FkzYvxhgqQQ

26 November 2016
So I had a cortisone injection on the 23rd but it hasn't taken full effect yet, but it does seem to be working. I was referred to a physiotherapist at Parkside Hospital and had my first apt. this morning. The physio is originally from Portugal so he knows Capoeira! Yes! What a good start. He explained how the shoulder works.

He said it's fine to do the exercises I've been doing but unless I correct the posture/alignment it will keep happening. He looked at my MRI and because I have mild scoliosis he thinks that contributed to the issue. My right shoulder blade sticks out more than the left and it's not moving as it should, the wrong muscles engage to stabilise it. So that's what I need to focus on for now. These three exercises:

Firstly position the shoulder blades: down away from the head and squeeze them (towards the back, we are trying to open up the shoulders) . Then lift the left (non injured) arm into this position.

Get the shoulders into position, down, squeeze and pull rib cage in with core muscles engaged.

Shoulders down, and squeeze gently, rib cage in, core engaged, then push hands down onto thighs on the out breaths.

So I'll be doing these little and often until next visit on the 5th. Lesson 1: no point in doing all the physio exercises if the shoulders aren't in the right position. The right position feels very unnatural to me and stiff! IMPORTANT to note that squeezing the shoulders into position should not result in the back curving and the belly sticking out, always remember to pull the rib cage in and engage the core muscles (like the zip and hollow in Pilates Abdominal bracing).

This explains it well

https://www.youtube.com/watch?v=ZUm8AbzHsdE

Learning Tom Zé

August 3, 2016 by Lelé

Learning Tom Zé

I grew up vaguely aware of Tom Zé's but it wasn't something I listened to studiously at any period of my life, like I did with Chico Buarque, Elis Regina. I listened to Rita Lee a lot more than Tom Zé, for example. Then David Byrne from Talking Heads discovered him and he became worldwide famous in the 80s.

Turns out A LOT of Tom Zé's stuff is on you YouTube, so now I'm studying it and eventually will get the albums I like the most. Tom Zé is turning 80 on October 11 2016. Along with Hermeto Pascoal Documentary 'Quebrando Tudo' (Breaking everything) who also turned 80 this year (we saw Hermeto play with an orchestra at the Barbican a few weeks ago!)

Pretty much everything I heard so far has gone from interesting to amazing and there's very little I haven't liked. The first album I listened to was 'Estudando o Samba (1976)' and what a masterpiece! I've re-listened to it about 5 times in the last 2 days so I'm definitely buying this one. I noticed re-occurring and reworked songs through albums and I'm just making notes of anything I find interesting here as I listen in the next few weeks/months.

* I love this: Ma. This is a song about christening a baby 'batiza esse nenem' and a good christening 'batizado bom'. This was the album David Byrne heard when he first heard Tom Ze and asked 'what kind of country is this when someone who makes this kind of music isn't well known?' (or something along those lines)
* I heard this one today: Curiosidade, for the first time and I thought it sounds a hell of a lot like Amon Tobin. Quick search reveals that yes, he was involved in this :D. This is from *Tom Zé – Postmodern Platos (1999)*
* Feira de Santana – Correio da Estacao (1978) and Hips of Tradition (2003) with berimbau. I first heard the 2003 version, then the 'original'. This song talks about 'Feira de Santana' a place in Bahia. On the original he travels on a Thursday (*Viajo na quinta feira, Feira de Santana*) and on the 2003 version it happens on a Monday (*Viajo segunda feira, Feira de Santana*). I've no idea why, but I'll find out one day hopefully.
* The first song in Nave Maria (1980): Nave Maria has this introductory line: *lyrics in Portuguese* -> When I arrived from the stars I entered Earth through a cave named birth. Tom Zé is very surreal and creative with his lyrics. Some of his rhymes surprised me as I'd think of an obvious word for him to come up with next but he comes up with a completely unexpected word, these made me go 'huh!? Clever!' a few times.
* Tom Zé – Grande Liquidação (1968) debut album opens with a song about the city of São Paulo, which made me think of Westerns. Tom Zé grew up in a small town in Bahia and moved to SP to pursue his musical career.
* Menina, amanhã de manhã evoked capoeira a little for me, as it mentions 'roda' and 'jogo'. Sounds like one of those songs with double meaning about oppression and military government. This one is from the 1972 album, Se o caso é chorar.
* 1973 – Todos os olhos, I heard this about 5 times so far too, as I really like it and have just found out that the cover was a prank on the censors at the time. It's not the picture of a real eye. Prizes for guessing what it is. (It's explained here in Portuguese). Update – 04 Aug: Actually the more I listen to this one the more I think it's just amazing!

Will add more notes as I listen.

New songs with Mestre José Antônio

June 29, 2016 by Lelé

29 June 2016 - New songs with Mestre José Antônio

Mestre Zé Antônio has been in Europe for the last month or so. He came to Mestre Poncianinho's event Vivência cultural 2016 and then went off to various events in Europe. This week is his last week and then he's going back to Brazil.

Tonight's class felt harder than usual, either because it was very humid, or I'm getting out of shape, old, who knows? Maybe just a bad day. Worry can drain you. Last week the UK decided to vote to leave the EU and we have all been a bit dazed and shocked (and horrified) by it all. Can Capoeira keep me sane through all this? I'd say it can!

We learned two songs tonight and on Friday there will be a recording (professional) of us singing. A new album!!!!

Mestre Zé Antônio's Songs:
1 - Fruta madura que cai deixa engaço. Olha a pisada do rei do cangaço = fallen ripe fruit leaves the stem (behind). Watch the king of the cangaço's step.
2 - Canarinho cantador quero ouvir o seu cantar = Singing canary I want to hear your singing.
3 - Limoeiro de sinhá tira a galha do caminho = Sinha's Lemon tree take (or remove) the branch out of the way

I'm hoping we will also be signing the beautiful 'Meu Cajueiro' by Mestre Poncianinho too…
Meu cajueiro êh, Meu cajueiro ah
Tem fruta madura
E história pra contar

Vivência Cultural 2016

June 6, 2016 by Lelé
6 Jun 2016 - Vivência Cultural 2016
Cobra Mansa, Janja, Tião Carvalho & more (haven't figured out who yet) – Group Nzinga's album, released in 2003.

Mestra Janja e Mestra Paulinha https://www.youtube.com/watch?v=_287vdQGRQc

Mestra Janja (http://nzinga.org.br/pt-br/grupo_nzinga – Grupo Nzinga) was a guest of honour at Mestre Poncianinho's event Vivência Cultural 2016, and indeed, what an honour to meet her! I filmed/photographed very little this time, not a conscious decision, just happened that way.

Here's why Mestra Janja was a very special guest of honour (copied from www.mandingueira.com/2008/01/03/ie-viva-meu-mestra-part-5-mestra-janja/ – Mandigueira Blog, but the original site itself no longer seems to work)

Today I want to tell you about Mestra Janja, who has done/is doing so much inside and outside of capoeira that I hardly knew what to talk about first. And she's not the only one, so please look out for following posts in this ongoing series!

Mestra Janja, or Rosangêla de Araújo Costa, is a well-known and much esteemed mestra in the world of capoeira angola. A former student of renowned Mestres João Grande, Moraes, and Cobra Mansa, she began training in Salvador during the early 80s. In 1995, Mestra Janja founded the Instituto Nzinga de Estudos da Capoeira Angola e Tradições Educativas Banto (Grupo Nzinga de Capoeira Angola), along with Mestra Paulinha and Mestre Poloca. Instituto Nzinga, an NGO based in São Paulo and named after a 16th century African queen, works towards an anti-racism and anti-sexism mission statement beyond the preservation of capoeira angola and its traditions.

Mestra Janja plays a major role in social issues related to capoeira. She has coordinated projects such as affirmative action for black students' entrance into university, and leads the Network of Women Angoleira (RAM). In addition, Mestra Janja has helped to organize events such as last year's VI Congresso Badauê of Women

Capoeiristas, for which she also taught workshops and organized an international conference in Atlanta, USA. Last year, celebrations were held in Salvador to commemorate Mestra Janja's 25th year in capoeira angola.

Beyond her superlative capoeira skills and extensive social work, Mestra Janja is known for being a top scholar in the field. She completed a master's and doctorate's degree in Capoeira Angola at the Federal University of São Paulo, and graduated from the Federal University of Bahia with a degree in History. A university professor and published scholar, Mestra Janja is Grupo Nzinga's historian and co-publisher of Real D'Angola magazine. She also conducts the Nzinga Berimbau Orchestra, which performs pieces that create links between capoeira and other types of Afro-Brazilian music, such as jongo, tambo-de-crioula, and bumba-meu-boi.

Other guests included Mestre José Antônio, Mestra Ana Dourada, Mestre Maxwell, Mestre Papa Léguas and Mestre Parente. And of course, Irineu Nogueira and his ever awesome Sunday morning workshop! (Although I missed most of it this time to do Mestre Parente's workshop). Dr Sara Delamont was also there, taking notes. Lottie and I were talking to her and Lottie asked her for a capoeira reading list and here it is.

On Saturday night about 30 of us took part on a 30 minute show – Lua Nova – we had been rehearsing for in the last few weeks (mostly on Sundays). This time most people were dancing and I was in the berimbau player group, which had 8 people. The amazing Cuban dancer, Lia Rodriguez, was part of the show and rehearsed with us regularly.

Mojubá's official toques

April 5, 2016 by Lelé

05 April 2016 - Mojubá's official berimbau toques
Angola, São Bento Pequeno, São Bento Grande, Jogo de Dentro, Iúna, Cavalaria, Apanha a laranja, Abaré.

For our own roda, 2nd arrangement:
Gunga: São Bento Pequeno 2 (aka Angolinha, Angola Dobrada) tsh#tsh# domtss# domtss# dim
Médio, opposite of gunga: tsh#tsh# dim dim dom (São Bento grande 2)
Viola: Jogo de Dentro tsh#tsh# dim dom dim

The traditional orchestra arrangement for roda:
Gunga: Angola tsh#tsh# dom dim
Médio: São Bento Pequeno tsh#tsh# dim dom
Viola: São Bento Grande tsh#tsh# dim dom dom

Some of the things we practised in the last week or so:
https://www.youtube.com/watch?v=OuQpT2gX_wk

Abaré – Mestre Poncianinho

March 13, 2016 by Lelé

13 March 2016 - Abaré - Mestre Poncianinho
In Mestre Ponciano's album, Guarani, there's one particular toque that I have been wanting to play along to for quite a while: Abaré. It's a word in tupi-guarani (one of the native inhabitants of Brazil) and in this context it means 'friendly people'.

This version from music class, recorded by Felix, with Catherine (Gunga), Kebrado (Viola), Felix (Pandeiro) - Fast forward to 40s is very nice:

Base
tsh#tsh#dom tsh#tsh# dom dom
tsh#tsh#dom tsh#tsh# dom dim
tsh#tsh#dim tsh#tsh# dim dim
tsh#tsh#dim tsh#tsh# dim dom

https://drive.google.com/file/d/1o0ikn1UgIfQwnc4vNx_Gn6fStQ4bOdEa/preview

Variation
1) tsh#tsh#dom tsh#tsh#domtss#dom
tsh#tsh#dom tsh#tsh#domdomdim
tsh#tsh#dim tsh#tsh#dim dim
tsh#tsh#dim tsh#tsh#dimdimdom

Then it's a case of listening a lot of times and learning and playing the many variations! That's also where you can get creative and make up your own variations.

Mestre Poncianinho's Abare track from Guarani album
https://www.youtube.com/watch?v=8bXAqB3JjxQ

09 Dec 2018 - Recording of Music Class with Abare (the close berimbau is mine as I wanted to hear myself playing - recording myself in music class then listening after has been another good tool for learning berimbau (and other instruments).

February 2016 Learning

February 24, 2016 by Lelé

03 Feb 2016
In Music we practiced the Orchestra 3 arrangement, which is
Gunga -> Iúna
Médio -> Cavalaria
Viola -> Apanha a Laranja
This is what it sounded like:
<iframe src="https://drive.google.com/file/d/1_1f-toDVTvbVFV49r_bPp18ZEjx024uJ/preview" width="350" height="70"></iframe>
(I hate this app, sometimes it works, sometimes it doesn't, for no discernible reason, you can follow the link and download if it doesn't play)

07 Feb 2016
Started watching BBC's Brasil, Brasil documentary about Brazilian music history. Fascinating!

Brasil, Brasil, BBC https://www.bbc.co.uk/musictv/brasilbrasil/
I suggest downloading from YouTube using below (or similar) in case they take them down, which they have done before.

24 Feb 2016
I haven't done any full on training since the 7th. I went to one Friday roda just to play instruments and went to 2 Sunday music classes due to injury. Mestre Poncianinho (great timing!) posted this summary of last week's class: https://youtu.be/uw1gDdrNPhg
The song is 'Abare' from Mestre Poncianinho's album, Guarani: available on iTunes.

Left Hip and Cortisone Injection

February 17, 2016 by Lelé

17 February 2016 (scroll down for updates) - Left Hip and Cortisone Injection
On Sunday 7th, after class, I decided to take a break from Capoeira because my hip would get better and then worse after class. Taking a break from running wasn't enough, it felt like I had to stop Capoeira too. I focused on the Yoga and physio exercises daily, 1 hour a day, and cycled a couple of times (but it's been too cold and I have become a wuss this Winter, not running is making me feel the cold a LOT MORE).

Then after a week of resting and being all gentle, I went to Capoeira on Friday, not to train, just to watch and play instruments. The walk from where I parked the car to Dance Attic was so nice, it was the first time I walked in a long time without feeling pain. But by the time I got to Dance Attic I could feel the ache again. The next day too. If I sat down (driving or computer) for any longer than 15 minutes, the pain was there as I got up.

On Sunday I decided it was time to get an injection. I had one on my arm and it worked really well, and I don't want to wait for months for this hip to get better naturally (which is how long the other one took). Nor do I want to take a month of Naproxen (which is what finally fixed my right hip last time). Also have been noticing some rather horrible side effects of not exercising. I have no energy. I don't feel like doing anything. I feel sad. I'm eating A LOT. This madness has to end a.s.a.p.

So I found that for the sum of £250 I could be seen by a really good specialist, without needing any doctor referral. I called on Monday and had an apt. for Weds 10:30. TODAY. At a place called Kuer Clinics. A very friendly, well-mannered and likable gentleman, whom I felt at home with straight away, greeted me. Dave Burliston. We had a consultation and he started to think this could be an obturator internus issue too, rather than bursitis, as the pain is deeper and can't really be touched. But not as deep as piriformis pain. Actually it feels like it's a number of things, even my calf had a trigger point which has been bugging me on the knee.

Dave gave me the option of doing a month of physio then have the injection, or injection today, which he spread around a couple of areas. Rather than wait, I just wanted it done today, if it works we will know within a week or two and I want it to work so badly maybe I will release something, get some hormones going, with this strong wish and belief this injection will fix it. Maybe it will just fix it. I was fine after the injection, no reactions, everything feels a bit numb because of the anaesthetic (1.5ml 1% lidocaine). Also had 2x 20mg Depomedrone and 0.5 ml of something else that I can't quite read.

Dave was knowledgeable when it came to Capoeira, he said running and Capoeira complement each other in terms of hip rotation. He also said he could tell I do Capoeira by how my hip rotates. He called me an athlete, which was awesome, yeah, I'm sure he says that to all his patients, but it's a good thing to say!

He's also a serious runner and understands how hard it is not be to able to run. I noted that he does some real distances, rather than my meager 8 miles a week. I might even take it down a bit if I ever run again. And I'm never going to run hard again, like I had been. Gentle, mid-paced running, to complement Capoeira, that's that!

So if this goes well I can train (will start with Capoeira only, running in a few weeks) again next Weds, gently!

Obturator internus exercises – luckily I have that cushion already, from previous physio 😀

This is the exercise plan sent by Dave. The monster walk was one that Mestre Poncianinho had shown me before. His diagnosis is gluteus medius tendinopathy.

Also: previously, on this current hip saga… https://lelecapoeira.com/2016/left-hip-injury/

24 March 2016
It's a week since my injection and my first day back at Capoeira. I have done no real aerobic/high impact exercise for nearly 3 weeks and I'm looking forward to tonight's class with trepidation and excitement. I'm not sure the injection has worked either, because the ache is still there, although it has felt different all week, and it has hurt a lot less when I get up. But it's now hurting where it was originally painful, i.e. deep inside, near sitting bone. Obviously I haven't been for a run. Tonight will be the test, how much pain will I be in after class? I'm supposed to take it easy anyway, and that I shall do, but you never know.

Been doing daily headstands as part of my daily routine, and these have gotten better! I realised one day that I could actually do this gentle bit back of bending, almost by accident, and have been doing it ever since. https://youtu.be/PpH50nPFu_0

01 July 2017
I carried on with life and painful hip, kept doing Capoeira, but not running, until November 2016, when I weaned myself back into running, with walking and running. I was also dealing with my shoulder injury coming back since September 2016 and it felt like I was falling apart! I'm 45 - so maybe my body had enough, the bad voice said. Of course that's nonsense, so apart from the nagging negative voice I just persisted. It also helps to have so many people still doing Capoeira, and well, into their 70s! Mestre Poncianinho's attitude to injuries also helps: just keep moving, move around it if you have to, but keep on moving. For example, I didn't any queda de rins or put weight on my right arm much for about 2 months, while dealing with shoulder. For that period my game became very upright, so I was back into a more regional style for a while, it was an interesting exercise!!!!

ANYWAY, by March I was running without any walking once a week, 5km and since May I've been running twice a week, never more than 5.5km though, and never too fast, as I promised myself, so basically, jogging. The hip pain is so faint and occasional now I consider it gone. I'm running 10-15seconds slower per km and not pushing it like I used to. A price worth paying for still being able to get out there and feel the freedom only running gives me.

Left Hip Injury

February 8, 2016 by Lelé

10 Jan 2016 - Left Hip Injury
September 2015: after completing Insanity in June, and continuing to do it regularly and also running some of my fastest times, and doing a lot of capoeira, my left hip started to hurt. I had a similar pain on my right hip a few years ago – which forced me to stop running for eighteen months. I stopped running around May 2010, and didn't get back into it until November 2011. While not running I got into cycling to and from work and for leisure and started Capoeira, I also did a lot of physio.

So, back to September 2015, been doing Capoeira for over four years, T25 and Insanity, jogging, cycling. I'm thinking my core muscles are fairly strong, probably the strongest they have ever been. So when my left hip started to hurt I assumed the recovery would be quicker. I took anti-inflammatory, stopped running for 8 weeks (but continued walking similar distances twice a week), had four sessions with an osteopath (that's all I could afford) who thought it was a referred back issue. I didn't stop Capoeira though, as that didn't seem to aggravate it.

At this point the pain was very deep in the buttocks, maybe the piriformis, maybe either gluteus. I massaged it, with a tennis ball, and I was also rolling, like I have been since a knee injury, in case it was the IT band, and my knee still aches sometimes, on the outside. During the 8 weeks off I was doing sun salutations in the morning, capoeira, and Insanity/T25 about three times a week only. It got better and I started to run again in November. In my calendar I noted sore lower back the next day, but I guess that was to be expected. Then a couple of weeks later I complain of a sore hip after too much jumping in Capoeira class (17 November), but continued to jog, slower and 1km less than usual, around 5.5km, twice a week.

Then, I was ill for over a week in December, had a run on the 23rd of December, and hip started to ache again. Took break from pretty much everything the following week. On Jan 5th 2016 I went for a run but had to abandon after 10 minutes as I was getting a very sharp pain on my left hip. So I'm keeping a record of what I think it could be, pretending to be Dr. House and his team
Interactive guide to muscles, awesome!

I have my trusted trigger point book, according to that it could be referred pain from either gluteus maximus or medium. So for that I did the ball massing and stretching. Then there are the hip flexors (exercises), and recently, since the new year, the pain has moved to the tensor fascia latae area, so I'm concentrating on that from now on.

There's so much info out there, but last time no one I saw seemed to know for sure what the issue was, but it got better with exercise, slowly. So I don't think I'm going to see a doctor just yet. At least this time there's no clicking when move right leg in circular motion. I have been taking Cuprofen for 3 days now, but that doesn't seem to be helping with the pain, however I think I will take it for a full week, in case it's an inflammation. But here's an article that discusses Evidence on NSAID use in soft tissue injuries, just to confuse matters. Because life is never simple!
Going to be doing this every morning for a while
10 DP = 10 deep breaths, that's about 60 secs)
5 sun salutations A
5 sun salutations B
Inverted triangle 10DP
Camel Pose 10DP
Kneeling hip flexor stretch this one is really helping release it!
Plow 10DP
Happy baby stretch 10DP
Four Part Sequence for Stretching the Hip Joints
Streghtening single leg glute bridge – switching sides 10x, leg up/down 10x
Wobble Cushion exercises (single leg hold 30-45sec hold/squat up to 20 rep) I have one of these from last time I had hip injury, might as well use it again.
Couple of lunges on wobble board for strengthening, start with 10, build up to 20 reps.
12 Jan 2015: More info
http://b-reddy.org/2012/10/08/you-shouldnt-stretch-your-hip-flexors-if-you-have-hip-pain/
According to this, this is the recommended stretch for hip pain:
https://www.youtube.com/watch?v=DSSGeymXUgw

26 Jan 2016
Hip pain saga continues. I have been doing capoeira and taking Cuprofen (1 week), then Naproxen (1 week) but still hurts. So yesterday I went to get a deep tissue massage with the wonderful Baris Yazar. I never had deep tissue massage before, but the pain was on a similar level to what I experienced with the Osteopath and previous sports massage. PAINFUL!!!! When I got home I iced my hip a few times, on Baris' advice. He also gave me stretches, which were similar to what I've been doing plus an extra hoola hoop exercise.

Interestingly there was a huge knot on my right gluteus area, which side is compensating for which, who knows. But my left hip is the weaker one at the moment, this is checked simply by pushing against his hand. He also massaged the left iliopsoas and iliacus muscles, that was the most painful!!! He also found a an area of tension on my left thigh and worked on that. Once we were done my hip felt a lot less tight and was actually less tight as I could move it further than at the start of the session!!! So, yeah, this appears to be a exo muscular issue rather than anything more serious. Fingers crossed. It all feels tender today so I'm taking it easy. Mestre Poncianinho also gave me 3 exercises to get the blood flow to my hip, so will combine with Baris'…
https://youtu.be/y8ONLBrONhs

They all need to be done when muscles are warm, so I still need to do the sun salutations first. Baris also suggested doing them after a hot bath.

08 Feb 2016
Have stopped painkillers (took them for two weeks in total) – and the first week without them (same week I saw Baris) was very painful! Last week I did a lot of hot/cold packs and physio exercises and it seems to be improving. But then I went to Capoeira and it feels like a step back again. The whole area

seems a lot less tight, been massaging too, strecthing, the whole lot. But there's one spot – trochanteric bursitis, that just won't get better I don't think until I REALLY REST.

So yesterday I made the difficult decision to do just that. REST! Two weeks at least. I'll also be doing the yoga sun salutations and various physios exercises I have gathered. Like the injury I had on the other side, bursitis was a possible diagnosis too, the most likely.

I was going to go cycling today, as cycling is a good recovery exercise, but it's incredibly windy… So instead I did physio, and had some fun with this elastic band
https://www.youtube.com/watch?v=0VmCuEKyKKk

Mestre Marcelo Angola visit to Mojubá

February 5, 2016 by Lelé

05 Feb 2016 - Mestre Marcelo Angola visit to Mojubá
Tonight Mestre Marcelo Angola went to Dance Attic to teach the Friday class. I saw a fair bit of him last year, and his daughter, at various events in London and I always learn new tricks with him. His style is really beautiful and he is a student of Mestre Curió's, amongst others.

Some videos from last night:
https://www.youtube.com/watch?v=i4ngBbARRMo
https://youtu.be/rSjlXaThsSw
https://youtu.be/dSUQI1fISgQ
https://www.youtube.com/watch?v=bm8jlg40ups
https://www.youtube.com/watch?v=Lxg83QDUL1w

Dear Luis is leaving London next week, so the goodbyes have started already:
https://www.youtube.com/watch?v=9RYeL1frTeI

I wrote about our last encounter in June 2015.

January 2016 Learning

January 31, 2016 by Lelé

03 Jan 2016
First class of the year, no capoeira for 2 weeks and I missed it!!! I did train at home but I now realise I really miss the people! You do develop a special connection when you train regularly with a group. People who sweat together, stick together

A new move for me, here done by Felix: meia lua de coluna, or raiz:
https://www.youtube.com/watch?v=lItqZvtzLWg

Mestre suggested we work on simple moves like doing a esquiva with precision and grace, which is hard at first but eventually will become second nature with regular practice.

Music: This video demonstrates a 'berimbaus and pandeiro only' setup for ladainha, with Mestre Plinio singing 25 delegados: https://youtu.be/ta2Zeje4g20

We sang:
Me leva, me leva
Me leva pra lá pra Luanda
And one of Mestre's songs, here's the chorus
Lá na igreja bateu sino
Lá na mata deu sinal

13 Jan 2016
Sequence meia-lua de frente, (standing up) rasteira, esquiva, push-up rolê into cabeçada. then add queda de rins between esquiva and push-up rolê.
Practiced going from rasteira to aú with legs open and closed. Practiced Navalha. Use the bar to hold yourself into position (don't know name of the move, see 15s of January practice video towards the end of this page). Doing this 10x regularly each side after class.
Music – learned about other São Bento Pequeno and Grande and different types of claps.

21 Jan 2016
Capoeira filled week, as I trained on Friday, Saturday (4 hour workshop with Kebrado), Sunday, Monday, Tuesday (at home), Weds – a few games during the afternoon to help a friend's research and then class at Dance Attic. Today is Thursday, I'm looking after my granddaughter, so I won't quite make it a week with training everyday, then training tomorrow. Still, a week that stands out!
Music – the most salient points were:

- our own orchestra arrangement:
  Gunga: São Bento Pequeno 2 (aka Angolinha, Angola Dobrada) tsh#tsh# domtsh# domtsh# dim
  Médio, opposite of gunga: tsh#tsh# dim dim dom (São Bento grande 2)
  Viola: Jogo de Dentro tsh#tsh# dim dom dim
- Homework: Listen to and watch Mestre Traira play
- Still trying to figure out who is who, but there are some clues in video description
  Em 1954, Alexandre Robatto Filho cineasta baiano produziu "VADIAÇÂO", um curta metragem em formato de documentário. Expressivo, pois contou alguns capoeiristas da nata da capoeira baiana da época como: Traíra, Curió, Nagé, Bimba, Waldemar, Caiçara, Crispim, Bugalho.
  Vadiação was shot in 1954 by Alexandre Robatto Filho with 2 masters and their students: Waldemar and Bimba. The director cut it in a confused way, mixing scenes of both schools. The main players of Waldemar scenes are the old Curió (the tall guy with the white suit, Nagé (the one of the camera close-up) and Traíra (the cheeky with a slim moustache) and in the scenes with Mestre Bimbas we can see his son Crispin playing the berimbau and Rosendo at the pandeiro.
  https://www.youtube.com/watch?v=ObGj2e2bsAc
- Atabaque: I did little in music class this month, but keeping it simple when playing for the roda to improve the quality, as suggested by Mestre. Here the very basic and some more advanced stuff I filmed: https://www.youtube.com/watch?v=LqW8yk_7zGQ

31 Jan 2016
Sunday 31st of Jan was a full day of Capoeira, wish I had more days like this! Some of the videos from today are at the end of this compilation. https://www.youtube.com/watch?v=872mccCOj0g

After the morning training, comes music class. We practiced Guarani toque, which we did a lot of for the show, it was nice to revisit it. Mestre talked about Silvio Acarajé and Mestre Gato Preto. Boiadeiro, the first song on this album is one of the most beautiful songs ever made, in any genre really, not just Capoeira, in my opinion.

From 2 till 5 we had 'Enhance Your Practice' workshop by Mestre Poncianinho. Some of the highlights and a very funny ending roda in video below. I didn't film the start of the session, when we worked with slippery cloths on our feet for about an hour. This was so intense that my inner thighs and gluteus are aching! A LOT, when I sit down/stand up!!! Sign of a good workout, it's been a while since my muscles ached after exercise. After that we worked with elastic bands, which I didn't film either, but took notes on. https://www.youtube.com/watch?v=8kjVcNHa1DY

Literatura de Cordel – Mestre Gaio on Mestre Suassuna

January 30, 2016 by Lelé**30 Jan 2016 - Literatura de Cordel – Mestre Gaio on Mestre Suassuna**

This booklet was lent to me by my camarada Neil, who received it from Mestre Poncianinho, and the first thing I did was take photos of it. This copy is old and delicate, so I thought I ought to digitise it. I don't have a scanner, but photos will do!
Literatura de Cordel – Mestre Gaio on Mestre Suassuna on Flickr

What is Literatura de cordel?

November 2015 Learning

November 28, 2015 by Lelé
Some of the videos I have taken during class this month. Last night I learned navalha for the first time with Bruce (Mestre is away in Greece) and a sequence too, which I shall practice this week.
https://youtu.be/1RuGo7YGIpk
https://youtu.be/5jWTJ0OAn_o
https://youtu.be/u4YSD0yCKsg
An atabaque toque with Mestre Poncianinho:
tumtum ta ta tum tum tum tum
https://youtu.be/L1wrmjUe2Qs

A sequence with Kebrado:
https://youtu.be/8we7xNrfmd4

Mestre Índio Maranhão (Interview and more)

November 19, 2015 by Lelé
Thank you Maria Graciela for showing me this article, which I'm copying here in case other sites with the article disappear, as they often do.

Mestre Índio Maranhão playing
https://www.youtube.com/watch?v=kdTXq_ACdaA
Mestre Índio Maranhão songs
https://www.youtube.com/watch?v=GFJX3PRtI44
History of Capoeira in Maranhão, Mestre Sapo
https://www.youtube.com/watch?v=_-PrVjjTffA
Song by Mestre Índio Maranhão
https://www.instagram.com/p/Bylkmu6BbJi/

Capoeira no Maranhão: Mestre Índio Maranhão!
Entrevista com Mestre Índio Maranhão

Conheça um pouco da história dos 43 anos de capoeira do Mestre Índio Maranhão por suas palavras. Saiba como ele conheceu a capoeira, como a vive e como aprendeu a história da capoeira do Maranhão na qual ele ensina aos seus alunos com alegria e dedicação.

Publicado em 19/11/2015, enviado por:
jeffestanislau

UMA CONVERSA DESCONTRAÍDA E EMOCIONADA

RODA DE CAPOEIRA: Como o senhor conheceu a capoeira?

MESTRE ÍNDIO: Minha primeira lembrança com a capoeira vem de 1970, assistindo um programa de televisão da TV Difusora em São Luis do Maranhão, onde um grupo de capoeira de Anselmo Barnabé Rodrigues "Mestre Sapo", que eu fui conhecer muito tempo depois, quase 2 anos. Vendo todos aqueles movimentos eu me apaixonei, gostei pra caramba e comecei a fazer aqueles movimentos aleatórios, sem nenhuma técnica e sem ninguém para me orientar.

Já em meados de 1971, eu conheci um rapaz que me vendo pular, dando flip, mortal, chapéu de couro, fazendo esses movimentos de capoeira que até então eu não tinha certeza de que eram de capoeira. Aí ele começou a me iniciar, esse rapaz não era um capoeira, ele era boxer, ele ia para a academia fazer o treinamento dele de boxe e assistia o Mestre Sapo dando aula de capoeira e ouvia os nomes dos movimentos e golpes que o mestre falava e vinha pra mim e passada assim: Oh, eu vou dar meia lua de frente e você desce na cocorinha, eu vou dar meia lua de costa e você desce na negativa de frente ou negativa de dentro, eu vou dar o martelo e você faz a resistência. E assim eu fui pegando esses movimentos. Então ele me iniciou sem nenhum sentido exato de capoeira, ele falava aquelas coisas e eu acompanhava ele.

Até que em junho de 1972, eu assistindo uma roda de capoeira, o grupo estava com dois berimbaus e dois pandeiros, eles se apresentaram para a festa de São João, e após aquela apresentação, vendo os movimentos que os camaradas faziam eu me identifiquei. Aí terminou a roda de capoeira, e eu e um colega meu começamos a brincar e o rapaz que comandava o som, colocou o disco de Osvaldo Muniz, na época muito tocado...

"Você me chamou pra jogar, capoeira na beira do mar
Tenho fama de bom jogador, esse convite eu não vou rejeitar
Não importa que chova ou que faça sol, o que eu faço é fazer tocar berimbau
Toque o berimbau, que eu quero jogar..."

E eu brincando ali com aquele colega meu e de repente formou aquela multidão, aquele grupo de gente da festa de São João que esperava o Bumba Boi, Quadrilha e Cacuriá, formou aquela roda imensa em volta de mim e o outro companheiro e o rapaz do som voltou a repetir a música que é comprida mais ou menos umas 4 vezes, e daquela data em diante eu me tornei capoeira, 22 de junho de 1972.

Passou julho, agosto e em setembro eu conheci outro grupo de capoeira que estavam brincando no meio da rua, e eu fiquei ali quietinho observando, até quando o Babalu, que só depois eu vim saber o nome dele, chegou e disse assim:

- Sabe jogar capoeira?
Eu respondi: Não.
E ele: Quer aprender?
E eu: Vontade eu tenho.
E ele: Então vem brincar!

E com essa brincadeira, com os movimentos que eu já fazia, o Babalu se surpreendeu e me chamou de malandro, "Tu é malandro heim, que me pegar!" aquela brincadeira de capoeira mesmo. E dali então, ele me colocou o apelido de Índio. "Tu parece um índio rapaz, vou te chamar de índio." E esse índio está até os dias de hoje, conhecido agora como Mestre Índio Maranhão.

Logo em seguida, eu conheci outra roda de capoeira, que tinha como comandante o Firmino Diniz ou "Velho Diniz", que eram rodas de rua, e ele fazia essa roda em vários bairros e setores lá de São Luis, e eu comecei a acompanhar esse cidadão, que foi aluno de Mestre Catumbi no Rio de Janeiro na década de 50, quando ele serviu na Marinha. E eu o acompanhei, fazendo minha caminhada até 2012 quando ele veio a óbito aos 87 anos

de idade, falecendo por doenças múltiplas, pois ele já vinha meio adoentado. Ele foi o homem que me formou a Mestre em 1996. Na minha caminhada muitos já me chamavam de mestre, mas ele foi o homem que deu a minha graduação de mestre.

Pausa. Neste momento Mestre Índio se emociona pela lembrança do velho amigo.

RODA DE CAPOEIRA: Mestre Índio, voltando lá atrás, nessa iniciação de sua caminhada a partir de quando o senhor conheceu o Babalu e o Velho Diniz, quais eram as referências de capoeira conhecidas em São Luis do Maranhão? Teve alguma roda ou um momento que te marcou e deixou saudade?

MESTRE ÍNDIO: Neste tempo lá atrás eu não acompanhei muito, mas eu tenho conhecimento da história da capoeira de São Luis do Maranhão, pois o Velho Diniz passava isso para a gente. Ele dizia que a história da capoeira lá no Maranhão, precisamente em São Luis, ela começa em 1885. Ele dizia que os estados mais antigos da capoeira, eram Salvador, Recife, Rio de Janeiro e Maranhão. A capoeira chega em 1885 no Maranhão, porque os escravos que eram enviados para lá, vinham do Rio de Janeiro, não vinham de outros estados, eram específicos do Rio de Janeiro, enviados para a cidade de Turiaçu, e de Turiaçu para São Luis.

Deste período de 1885 a 1959, quando surgiu o primeiro grupo de capoeira, um grupo chamado Grupo Bantu de Capoeira, comandado por Roberval Cereja, que era marinheiro, e foi do Rio de Janeiro para São Luis, e chegando lá montou esse trabalho de capoeira. Lembro muito bem do Velho Diniz contando isso para a gente, eram: Roberval Cereja, Babalu, Jese, Patinho, Bizerra, Manuel Peitudinho, Murilo, Lourinho, Elmo Cascavel e Alô, esse grupo de 10 pessoas. Era um grupo isolado, não saia muito até por causa do preconceito da época e da taxação que aquela rapaziada recebia de vagabundo, arruaceiro e etc, pois capoeira era tudo o que não prestava na boca da sociedade. Então nego se isolava muito, treinavam muito ali e às vezes saiam para as festas, onde aconteciam as brigas, ai eles quebravam a galera e os caras às vezes nem sabiam de quem estavam apanhando, anos depois vieram a saber, que eram da capoeira.

Em 1966, um grupo chamado Aberrê, fez sua primeira viagem a São Luis, era comandado pelo Mestre Canjiquinha, acompanhado de Brasília, Vitor Careca e João Pequeno. Dois anos depois eles retornaram, isso em 1968, dessa vez com uma alteração no quarteto, tendo Canjiquinha como mentor, Sapo Cola, Brasília e João Pequeno. O Vitor Careca não foi. Assim eles ficaram como uma referência dos precursores da capoeira, sendo que o Sapo Cola, a convite do governador, permaneceu em São Luis. Dessa forma, até o José Sarney, querendo ou não, tem um dedo dele na capoeira do Maranhão, isso em 1968 quando ele foi governador do nosso estado.

A roda de capoeira mesmo que me marcou, foi quando eu comecei a frequentar as rodas do Velho Diniz, que era uma roda lá na Bom Milagre, com vários companheiros que eu lembro até hoje o nome deles, que era o Velho Diniz como chefe da roda, Sargento Gouveia, Babalu, Jese, Elmo Cascavel, Esticado, Raimundão, Alan, Gordo, Volf, Mimi, Ribaldo Branco, Ribaldo Preto, Zeca Diabo, Curador, Cordão de Prata, Sabujá, Patinho e Mareco, tinha mais ou menos uns 30 capoeiras que ele comandava essa galera todinha que comparecia lá nessa roda, e isso marcou a minha iniciação na capoeira, foi a roda da Bom Milagre, eu estava com uns 15 anos de idade na época, hoje estou com 58, daqui a 2 anos eu completo os 60 anos nesse mundo cão ai da capoeira.

Em 1976 eu vim no Rio de Janeiro, e o primeiro capoeira que eu conheci nessa cidade foi o Dentinho, irmão do Mestre Touro, depois eu vim conhecer o Farpa, o Mosquito que dava aula lá na Pompeu Loreiro em Copacabana, e depois eu fui conhecendo mais a galera aí da capoeira. Em 1980 eu conheci o Mestre Zé, Mestre Medeiro, o Canelinha e mais um outro que eu não consigo lembrar o nome dele agora. E essa caminhada já tem aí 43 anos, que eu completei em Junho passado.

RODA DE CAPOEIRA: Com essa sua caminhada, que como o senhor disse já tem 43 anos iniciado no Maranhão, passando pelo Rio de Janeiro e com certeza muitos outros estados e até outros países, o senhor tem uma história muito grande, muitas vivências. Como o senhor vê a capoeira hoje em dia? Pois naquela época a capoeira era bem recriminada como o senhor já citou, quem praticava era considerado como vadio, arruaceiro, vagabundo e hoje em dia está em um patamar que talvez ainda não seja o ideal, mas teve uma melhora significativa!

MESTRE ÍNDIO: Vou falar como vejo lá em São Luis, a capoeira no Maranhão teve uma mudança já dos anos 80 pra cá, após a morte do Mestre Sapo "Anselmo Barnabé Rodrigues", vários capoeiras que estavam isolados, criaram seus grupos, eram grupinhos mesmos só para treinar, eu mesmo criei o meu nessa época. Antes disso

se o Sapo soubesse que tinha capoeira ou roda de capoeira, ele ia lá e dava porrada em todo mundo. Por que ele queria ser o centro das atenções, capoeira era só ele, e o resto era o resto. E após a morte, vítima de um atropelamento em 29 de maio de 1982, após uma confusão muito grande que ele arranjou, enquanto ele foi em casa buscar um revolver, na travessia dele um carro em alta velocidade lhe deu uma trombada, e ele veio a óbito no dia 1 de Junho sendo sepultado em 2 de Junho, para esperar alguns parentes que moravam em outro estado. Como eu disse, após isso surgiram vários grupos, eu criei o meu que na época se chamava Filhos de Ogum, e tinha o Gayamus, Filhos de Aruanda, Aruande, Cascavel, Escola de Capoeira Laborarte e outros que eu não lembro os nomes nesse momento.

Com essas minhas andanças com a capoeira, passei por Rio de Janeiro, Goiânia, São Paulo, Fortaleza, Belém e outros estados. Em Julho de 1999 tive a felicidade de ir à Espanha através da capoeira, pelo Movimento Nacional de Meninos e Meninas de Rua do Rio de Janeiro, por intermédio de um intercâmbio eu passei 35 dias na Catalunha. E dessa época pra cá, eu vejo a capoeira só se fortalecendo, com viagens que outros mestres vem fazendo pelo outro lado do atlântico, como o Nestor Capoeira que é um dos precursores da capoeira para a Europa, e outros tantos mestres para Estados Unidos, Ásia e etc, tendo a capoeira em mais de 160 países.

Veja só, não são 60, são 160 países, graças a Deus. E a UNESCO vendo a capoeira em todos esses territórios, veio a agraciar a Roda de Capoeira como Patrimônio Cultural Imaterial da Humanidade. E temos visto vários projetos sendo feitos no Senado e Câmara dos Deputados beneficiando a capoeira, então isso para nós é de tamanha grandeza, porque lá nos anos 60 e 70 a capoeira era muito mau vista, hoje a capoeira deu um salto muito grande e isso satisfaz muito nós capoeiristas, apesar de ter um grupinho querendo a profissionalização da capoeira, mas a capoeira já é profissão a muito tempo, começando do Bimba que foi o camarada que levou a capoeira pra dentro de recinto fechado, pois a capoeira primitiva era praticada na rua e de repente o Mestre Bimba coloca dentro de recinto fechado, tendo a maioria dos alunos sendo de família nobre, abastada de Salvador que passam a pagar para assistir as aulas. E hoje, querendo ou não a capoeira passou a movimentar dinheiro, não enriqueceu os Mestres como eu e muitos outros que tem por aí, mas a capoeira move bilhões e bilhões no Brasil e no mundo, e isso está crescendo o olho dos camaradas, querendo fazer essa profissionalização. Veja bem, a capoeira já é profissão para muitos desde os anos 30, para outros que só querem vadiar e jogar é esporte. Mas a capoeira como sempre é uma luta de resistência, e vamos resistir a mais isso aí.

RODA DE CAPOEIRA: Como o senhor lembrou a UNESCO declarou a Roda de Capoeira como Patrimônio Cultural e Imaterial da Humanidade. O senhor já viajou para fora do Brasil, indo à Espanha em 1999. Como se diz no futebol, o brasileiro já nasce com um gingado, e vemos hoje muitos estrangeiros se esforçando para aprender a capoeira e a nossa língua. Com essa percepção, como o senhor vê atualmente os estrangeiros na capoeira?

MESTRE ÍNDIO: Estava a pouco conversando com outros mestres ali sobre essa situação dos estrangeiros na capoeira. Na década de 80 os Estados Unidos estavam investindo em pesquisas para provar que a capoeira não era genuinamente brasileira. O Mestre Dé que é mais velho do que eu, confirmou essa história.

Vou citar a Europa que tem muito países, onde vemos que os estrangeiros são muito determinados, querendo ou não é a palavra perfeita para isso, e eles também são exigentes e cumpridores de horários, e eles são terríveis neste ponto, pois eles te sugam até a última gota querendo aprender e vemos que cada um é melhor do que o outro.

Nos meus encontros, lá em São Luis do Maranhão, eu tenho recebido pessoal da França, da Itália, que vão a eventos de outros capoeiras e acabam indo visitar o nosso evento através de outros mestres, e você vê aqueles camaradas jogando capoeira, até muitas vezes melhor do que nós brasileiros. Eu acho incrível, como aqueles meninos se sobressaem dentro da roda de capoeira. E hoje, tem roda de capoeira em Portugal e na Espanha que brasileiro não joga, é proibido jogar. E o que vai acontecer é que esses caras vão olhar a gente de cima.

Esse Campeonato Internacional que eles estão querendo fazer aqui no Brasil tem dinheiro deles aí. A nossa comunidade, os grandes estados da capoeira no Brasil, Rio de Janeiro, São Paulo, Brasília e Bahia não estão muito de acordo. Eu não sei qual é a linguagem deles, mas eles estão aí pra fazer, com financiamento alto.

RODA DE CAPOEIRA: Fale um pouco sobre o seu grupo e o seu trabalho?

MESTRE ÍNDIO: O meu grupo foi fundado no dia 07 de Julho de 1987, inicialmente com o nome de Grupo de Capoeira Filhos de Ogum, no bairro Bom Milagre em São Luis – MA. Em 1992, alterei o nome do grupo para

Centro Cultural de Capoeira São Jorge e em 2000, consolidamos o nome como Associação Cultural de Capoeira São Jorge.

Atualmente a Associação Cultural de Capoeira São Jorge realiza trabalhos nas cidades do Rio de Janeiro – RJ, São Bento - MA, São Vicente – MA, Palmeirandia - MA e na capital maranhense onde fica a nossa sede.

Há 8 anos eu venho realizando um evento que eu chamo de encontro, este ano estaremos fazendo nosso 8ª Encontro Nacional de Capoeira no Maranhão, e a realização disso é um trabalho muito grande, eu levo mestres do Rio de janeiro, de São Paulo, de Brasília pra lá aos trancos e barrancos sem um puto de governo nenhum pra ajudar. A capoeira é essa luta o tempo todo.

Sabemos que todos os Iphans do Brasil possuem uma verba para investir na cultura, mas quando você chega lá com seu ofício, com sua solicitação, é exigido um monte de documentos que você não tem, te pedem nada costa de INSS, nada consta do Ministério do Trabalho, nada consta da Polícia, nada consta disso e daquilo. É tanta burocracia, e você precisando daquilo para ontem. E você acaba desistindo, e esse dinheiro acaba não sendo usado e volta para os cofres públicos. Em 2012, voltou 300 milhões para o caixa da receita federal do Iphan, porque esse dinheiro não foi usado.

Eu tenho um trabalho na periferia, na zona rural, onde temos 60 crianças, e não temos ajuda do governo, seja federal, estadual, municipal, é bancado pelo organizador, que é o Sargento Edson, ele e a esposa, eles são policiais, e são eles que dão o lanche para essas crianças 3 vezes por semana. Eu dou aula nas terças e quintas, e no sábado é o Bombeiro Mirim, isso para ocupar aquela criançada lá, o que deveria ser um trabalho do governo. Sabemos que dinheiro tem, mas nego fica fazendo aquelas enroladas e dinheiro não aparece, mas a gente tá lá, aconselhando, educando e disciplinando essa criançada, ocupando o tempo deles para eles não ficarem lá a toa fazendo bobagens.

Para esse evento, sortíamos 10 cordas e 10 camisas para essas crianças que não tem nada, com o dinheiro que conseguimos com as cordas e camisas nos outros núcleos, utilizamos para montar a estrutura do evento e para trazer outros mestres e convidados de fora, pagando passagem de avião, translado, estadia e alimentação. Eu já tive a oportunidade de trazer para evento meu o Mestre Toni Vargas, Mestre Bocka, Mestre Ramos, Mestre Onça, Mestre Deputado sem precisar da ajude de nenhum infeliz. Mas quando é época de eleição, aparece um monte de infeliz oferecendo ajuda, pois sabe que temos uma presença dentro das comunidades com a galera, mas fora disso quando precisamos, se a gente chega lá atrás deles, e eles nunca podem.

RODA DE CAPOEIRA: Mestre Índio, para não continuar tomando muito seu tempo, pois estamos aqui num evento, eu gostaria que para encerrarmos esse papo, o senhor deixasse uma mensagem para os jovens que estão iniciando na capoeira?

MESTRE ÍNDIO: Bons mestres nós temos em todo lugar, maus mestres também não faltam, isso é claro! Para o aluno, ele tem que procurar uma boa casa, uma boa escola de capoeira. Temos aí vários nomes na capoeira, seja ela capoeira angola, capoeira regional, capoeira contemporânea, capoeira moderna ou capoeira mista, lá em São Luis nomeamos como capoeira mista, que é a capoeira angola e regional tudo junto. Já diz o Mestre Deputado muito bem, para você dizer que é Angoleiro, você tem que ser de uma Escola de Capoeira Angola, para dizer que é regional, você tem que ser de uma Escola de Capoeira Regional. E nossa rapaziada hoje que tá iniciando, que quer aprender realmente a capoeira, tem que ter determinação, estudar muito, porque num futuro bem próximo, o que está acontecendo hoje, alunos querendo ser mestre a qualquer custo, comprando corda e outros se auto-graduando, acabam que não conhecem sua raiz, não conhecem sua vertente, não conhecem a sua linhagem. Não tem história para contar e assim, o que ele vai ensinar para seus alunos no futuro? Por isso, você tem que se dedicar muito há capoeira, não só na capoeira mais como nos estudos, completar o colégio e se possível chegar a faculdade, podendo fazer a área da Educação Física que vai te ajudar a conhecer toda a anatomia do corpo humano. Na minha época tivemos pouca oportunidade para isso, mas hoje em dia é preto no branco, você não é ninguém se não tiver um bom estudo.

O que eu peço hoje para os alunos é que não parem de estudar para um dia chegar a ser um mestre de capoeira. O Mestre Deputado é um grande cirurgião, o Mestre Medicina é outro grande médico nesse Brasil e no mundo, e são meus camaradas, e de uma simplicidade sem igual. E temos outros mestres que são advogados, engenheiros e outras profissões que estão ai no mundo da capoeira, pois se apaixonaram pela arte, se dedicaram e hoje são mestres. A rapaziada de hoje pode ter o mesmo caminho, ter uma boa profissão, ser um doutor, advogado, promotor e até juiz, mas tem que se dedicar e estudar. Isso que eu falo para meus alunos, para que eles possam ter um futuro bem próspero.

Eu não sobrevivo 100% da capoeira, pois eu sou funcionário público lá em São Luis do Maranhão, mas é ela que me leva e me trás, e eu só tenho que agradecer a ela por tudo que ela me deu.

RODA DE CAPOEIRA: Mestre Índio Maranhão, queremos deixar registrados o nosso agradecimento por aceitar o convite para esse bate-papo, deixando as portas do site abertas, sendo mais uma ferramenta para o senhor e para o seu grupo continuar contribuindo com a capoeira.

Fonte/Source: Publicado em 19/11/2015, enviado por: jeffestanislau

http://www.rodadecapoeira.com.br/artigo/Entrevista-com-Mestre-Indio-Maranhao/0

Angola Ginga e jeffestanislau
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13th of November 2015 – Mestre Pastinha's in Memoriam

November 13, 2015 by Lelé

13 November 2015 – Mestre Pastinha's in Memoriam

Today is the anniversary of Mestre Pastinha's death, 13/11/1981. A version of a documentary with subtitles has recently been posted on YouTube: https://www.youtube.com/watch?v=_90xDdqArz8 (07 Feb 2016, video removed). Here's the original without subtitles https://www.youtube.com/watch?v=-unP_tdBiKI

Mestre Pastinha – of Spanish and Bahian origin – consolidated and crystallized Capoeira. He died at the age of 92, blind and forgotten. Forgotten, but not alone. Dona Romélia, Pastinha's wife, was there for him. She made sure Pastinha got a proper burial and casket, after being sent a pauper's casket, she sent it back and paid for a better one with the money she made selling acarajé. Mestre Curió was also present during this difficult time, at the end of Pastinha's life.

Pastinha was in the navy in his youth for 8 years, and while he was there he learned fencing and guitar. Before the navy he had learned painting. After leaving the navy at 21, he did a variety of jobs (painter, builder, delivery), despite wanting to teach Capoeira, which was illegal at the time (1913 to 1934). See a full article below (I'm making a copy, as usual, in case it disappears)

Born on the 5th of April 1889, Pastinha will live for as long as Capoeira lives, in the hearts and minds of those who care about the history and origins of this beautiful art.

Mestre Pastinha Reading List.
* Capoeira Angola – Mestre Pastinha (PDF)
* A Herança de Mestre Pastinha PDF
* The Heritage of Pastinha (English) PDF
* Mestre Pastinha Manuscritos 1
* Mestre Pastinha Manuscritos 2
For further books/articles of Capoeira go to Capoeira Reading List.
It's also Felix's birthday, so there was a roda to celebrate both, and here are Felix's games:
https://www.youtube.com/watch?v=FhqZNKNp5bI
==========
After our training we heard about the terrorist attack in Paris – live updates from The Guardian, which so far has claimed 120 lives (CNN currently reporting 153 dead), but could still climb higher as there are many injured. Paris attacks twitter feed

And the 'jungle' refugee camp in Calais was heavily affected by many fires, although this has been barely reported (so far only seen it in the Mirror and Daily Mail, hopefully this will change, but the news have been taken over by the Paris attacks). Some of my friends are down there. They have been driving down every so often with things they collect and sort via Dulwich Hamlet FC and other means, and deliver them to the refugees who are in desperate need of help, especially now, with Winter closing in. This fire has left 300+ refugees without tents. Calais Solidarity
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Source https://www.capoeirashop.fr/pt/blog/mestre-pastinha-n5

Mestre Pastinha - Vicente Ferreira Pastinha, mestre de capoeira e filósofo popular

"Eu nasci pra capoeira, só deixo a capoeira quando eu morrer.
Eu amo o jogo da capoeira. E não há outra coisa melhor na minha vida do que a capoeira."
Vicente Ferreira Pastinha
Em 5 de abril de 1889, nascia Vicente Ferreira Pastinha, responsável pela difusão da Capoeira Angola, bem como pela reunião e organização dos princípios e fundamentos de um dos maiores símbolos da cultura brasileira.

Filho do espanhol José Señor Pastinha e da baiana Eugênia Maria de Carvalho, nasceu na Rua do Tijolo em Salvador, Bahia.

Na virada do século XIX para o século XX, Pastinha foi apresentado à capoeira, segundo ele próprio, por pura sorte. Quando tinha em torno de 10 anos, em consequência de um arenga de garotos, da qual sempre saía perdendo, conheceu Benedito, preto africano que se tornaria seu mestre.

"A minha vida de criança foi um pouquinho amarga. Encontrei um rival, um menino que era rival meu. Então, nós entrávamos em luta. E, na janela de uma casa, tinha um africano apreciando a minha luta com esse menino. Então quando acabava de brigar, que eu passava, o velho me chamava: 'Meu filho, vem cá!' Eu cheguei na janela e ele, então, me disse: 'Você não pode brigar com aquele menino. Aquele menino é mais ativo do que você. Aquele menino é malandro! Você quer brigar com o menino na raça, mas não pode. O tempo que você vai pra casa empinar raia, você vem aqui pro meu cazuá.' Então, aceitei o convite do velho, que pegava a me ensinar capoeira. Ginga pr'aqui, ginga pra lá, ginga pr'aqui, ginga pra lá, cai, levanta. Quando ele viu que eu já estava em condições pra corresponder com o menino, ele disse: 'Você já pode brigar com o menino'. Então, eu saí. Quando eu vinha, a mãe dele via que eu ia passar, gritava: 'Honorato, aí vem seu, camarada.' O menino puca. De dentro de casa o menino pulava no meio da rua com o satanás. Aí, pegou a

insistir e na hora que eu insisti, pum, passou a mão. Eu saí debaixo. Ele tornou a passar a mão em mim, eu tornei a sair debaixo. Ele disse: 'Ah, você tá vivo, hein?!' Ele insistiu a terceira vez, eu aqui rebati a mão dele e sentei-lhe os pés. Ele recebeu, caiu. Tornei a sentar o pé nele, ele tornou a cair. A mãe dele foi e disse: 'Vê se não vai apanhar!' Aí eu disse: 'Vai ver ele apanhar agora!'."

Tornou-se discípulo de Benedito e passou a frequentar sua casa todos os dias dado o grande interesse que a capoeira tinha conseguido despertar nele. Pastinha aprendeu além das técnicas, a mandinga. Benedito ensinou-lhe tudo o que sabia.

Durante esse período, o menino Pastinha também frequentava o Liceu de Artes e Ofício, onde aprendeu entre outras coisas a arte da pintura. Em 1902, Pastinha entrou para e escola de aprendizes marinheiros, onde passaria oito anos de sua vida. Na Marinha, praticou esgrima (treinou com espada e florete) e estudou música (violão), ao mesmo tempo em que ensinava capoeira a seus companheiros.

Em 1910, aos 21 anos, pede baixa da corporação. De lá já sai como professor de capoeira, atividade a qual decide se dedicar. Nesse período, tinha que ministrar suas aulas às escondidas na sua própria casa, pois a capoeira figurava no Código Penal como atividade proibida, com sujeição a pena de prisão de dois a seis meses, sendo esse período dobrado no caso dos "chefes ou cabeças".

Foi exatamente o endurecimento da repressão à capoeira que levou Mestre Pastinha a interromper suas aulas. Entre os 1913 e 1934, teve que trabalhar de pintor, pedreiro, entregador de jornais e até tomou conta de casa de jogos.

Em 1941, Pastinha foi convidado por seu antigo aluno, Raimundo Aberrê, a assisti-lo na roda de capoeira da Jinjibirra (Gengibirra). Lá, de acordo com o próprio Pastinha, lhe aguardava uma surpresa:

"No Jinjibirra, tinha um grupo de capoeirista, só tinha mestre, os maiores mestres daqui da Bahia. O Aberrê me convidou pra eu ir assistir a ele jogar, num dia de domingo. Quando eu cheguei lá, ele procurou o dono da capoeira, que era o Amorzinho, que era um guarda civil. Chamou o Amorzinho, o Amorzinho no aperto da minha mão foi e entregou a capoeira pra eu tomar conta, dizendo: 'Há muito que o esperava para lhe entregar esta capoeira para o senhor mestrar'. Eu ainda tentei me esquivar, me desculpando, porém, tomando a palavra o Sr. Antônio Maré disse-me: 'Não há jeito, não, Pastinha, é você mesmo quem vai mestrar isto aqui'. Como os camaradas deram-me o seu apoio, aceitei."

Assumindo a missão de organizar a Capoeira Angola e de devolver a ela seu valor e visibilidade, enfraquecidas pela emergência e popularização da Capoeira Regional, Mestre Pastinha funda o Centro Esportivo Capoeira Angola (CECA), localizado no Largo do Cruzeiro de São Francisco, a primeira escola de Capoeira Angola. Em sua academia, Pastinha adotou um uniforme com as cores de seu time do coração, onde treinou quando rapaz, o preto e o amarelo do Esporte Clube Ypiranga.

Em 1952, o CECA foi oficializado e três anos depois sua sede muda para seu endereço mais famoso: o casarão da Praça do Pelourinho, nº 19. Neste período, Pastinha já estava com 66 anos de idade.

Neste endereço, reuniam-se capoeiristas consagrados como Valdemar da Paixão, Noronha, Maré, Divino, Traíra. O CECA era uma escola de mestres, que transmitia a tradição dos angoleiros. Lá formaram-se outros grandes nomes da capoeira, como Curió, Albertino, Gildo Alfinete, Valdomiro, João Grande e João Pequeno.

Mestre Pastinha sempre prezou pela cordialidade entre seus alunos e pregava que os capoeiristas não deveriam apelar para a violência quando estivessem vadiando (jogando). Ao contrário, sustentava que a calma era a maior aliada do capoeira.

"É o controle do jogo que protege aqueles que o praticam para que não descambe no excesso do vale tudo. Note bem, estou falando em sentido de demonstração, e não de desafio, porque sempre traz consequências às vezes desastrosas. Tira toda a beleza e o brilho da capoeira […]"

Para o Mestre, as pessoas costumam se admirar com a capoeira ao percebem que se trata de uma luta em que "dois camaradas jogam sem egoísmo, sem vaidade. É maravilhosa e educada."

Mestre João Pequeno, aluno que recebeu do próprio Pastinha a missão de dar continuidade ao CECA e ao seu trabalho, resumiu bem os ensinamentos do maior de todos os angoleiros:

“O capoeirista para bater não precisa encostar o pé. Ele deve ter seu corpo freado, manejado para quando ele levar o pé e vir que o adversário não se defendeu, ele frear antes do pé encostar. Porque quem tá de parte vê que não bateu porque ele não quis. Então para bater não precisa dar pancada no adversário.”

Como reconhecimento por sua contribuição à cultura afro-brasileira, em 1966, Mestre Pastinha realizou o seu sonho de conhecer a África ao representar o Brasil por meio da Capoeira Angola, no 1º Festival Mundial das Artes Negras, em Dacar/Senegal. Como ele já não estava enxergando bem, consequência de uma trombose que atingiu sua visão, não chegou a vadiar em terras africanas.

Apesar desse raro momento de reconhecimento do Estado brasileiro da importância de Pastinha, o Velho Mestre trabalhou e empenhou-se pelo crescimento da Capoeira Angola quase sempre sem qualquer apoio ou incentivo dos órgãos públicos. Ao contrário disso, em 1971, foi vítima do processo de gentrificação (higienização social) que se deu no Pelourinho, local que começava a ser visado pela especulação imobiliária dado o forte apelo turístico do lugar.

Obrigado pela Prefeitura de Salvador a se retirar do casarão, que entraria em processo de restauração, sob a promessa de retornar ao fim desse, Pastinha viu-se forçado a se mudar e nunca mais pôde voltar à famosa sede do CECA, que deu lugar a um restaurante do SENAC.

Segundo Mestre Curió, aluno de Pastinha, com muita resistência deram um espaço para a academia na Ladeira do Ferrão, conhecida como Ladeira do Mijo.

Com esse ato de destrato e desconsideração, Mestre Pastinha entrou em depressão e teve uma forte piora de sua saúde física. Pastinha viveu seus últimos dias morando num quarto escuro e úmido, na Rua Alfredo Brito n° 14, no Pelourinho. Além da terceira esposa, Maria Romélia, poucos foram os que ajudaram o Mestre.

Após esse período foi enviado para o abrigo para idosos Dom Pedro II, onde permaneceu até a sua morte. Mestre Pastinha morreu cego, quase paralítico e abandonado, no dia 13 de novembro de 1981, aos 92 anos. O Brasil perdia um dos seus maiores mestres. Não só o mestre da Capoeira Angola, mas o mestre da filosofia popular.

O grande escritor Jorge Amado, admirador de Mestre Pastinha e também um dos que lhe deram suporte em momentos difíceis de sua vida, dizia que ele não era apenas um praticante da capoeira, mas um teórico dela. Em seu livro Capoeira Angola (1965), Pastinha defendia a natureza não violenta do jogo e afirmava que a capoeira conferia dignidade, honradez e decência aos seus praticantes.

Capoeira, patrimônio cultural

A história de vida e os ensinamentos de Mestre Pastinha, junto com a de outros mestres, que tenham sido seus alunos ou não, da Capoeira Angola ou Regional, motivou outras pessoas a praticar a capoeira, que se disseminou pelo país e pelo mundo, tornando-se um dos maiores símbolos da cultura brasileira.

A complexidade e expressividade da capoeira levaram o Instituto do Patrimônio Histórico e Artístico Nacional (IPHAN) a registrar a Roda de Capoeira e o Ofício dos Mestres de Capoeira como patrimônios culturais imateriais brasileiros, em 2008, estando inscritos, no Livro de Registro das Formas de Expressão e no Livro de Registro dos Saberes, respectivamente.

Seis anos depois, a Organização das Nações Unidas para a Educação, a Ciência e a Cultura (Unesco) conferiu à Roda de Capoeira o título de Patrimônio Cultural Imaterial da Humanidade.

Até os dias de hoje, o nome de Mestre Pastinha é reverenciado onde quer que haja uma roda de capoeira.

Fonte http://www.palmares.gov.br/?p=53861

MESTRE PASTINHA E SUA ESPOSA DONA ROMÉLIA – TEXTO: BOA ALMA

Essa foto foi tirada no ano de 1964. O cenário é a casa do escritor Jorge Amado. Na ocasião, o M. Pastinha e sua esposa foram a casa do ilustre amigo, não como uma visita de rotina, mas levar o rascunhos do seu livro. Os Manuscritos do M. Pastinha. Os rascunhos foram cuidadosamente e carinhosamente analisados por Jorge que anos mais tarde os levou a Fred Abreu. Nascendo assim o famoso livro do mestre.

DONA ROMÉLIA
Maria Romélia da Costa Oliveira(D. Romélia/D. Nicinha). Foi a ultima companheira do M. Pastinha, a mesma esteve fielmente ao lado do Mestre no pior momento de toda a sua história. Pastinha estava Cego, abandonado e jogado as traças no asilo 2 de julho, e lá estava D. Romélia, trocando fraldas, dando banho vendendo acarajé para comprar a comida do mestre e ajudar nos remedios. Jorge Amado havia conseguido junto ao governo uma pensão mas não era o suficiente. D. Romélia também contou com a ajuda do fiél discipulo M. Curió que nunca abandonou o velho mestre nesse momento conturbado.

"Quando ele morreu, mandaram um caixão de indigente. De indigente! Eu devolvi, cheguei na decorativa, tomei um caixão (que ele não merecia aquele caixão) e sentei no tabuleiro, paguei todo. Graças a Deus eu vendia acarajé. Isto que pagava a funerária".

Fonte.
Maria Romélia (mulher de M Pastinha) no filme Pastinha! Uma vida pela capoeira, 1998
Créditos;
.Pastinha uma vida pela capoeira/doc. Audio visual;1998.
.O abc dos velhos mestres da capoeira/blog
.Os Manuscritos do Mestre Pastinha/Fred Abreu
.Helina Hautavauara. 1964
Texto
Antônio Luiz Campos(boa alma)
Source: https://www.capoeiranews.com.br/2019/11/mestre-pastinha-e-sua-esposa-dona.html

Santa Maria e Idalina toques with Mestre José Antonio

November 5, 2015 by Lelé

5 November 2015 - Santa Maria e Idalina toques with Mestre José Antonio
Learning toque Santa Maria (Mestre Bimba) with Mestre José Antonio
Base
tsh#tsh# dom dom dom dom dom dimdomdim
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tsh#tsh# domdimdomdimdomdimdom dimdomdim
Variations:
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tsh#tsh# domtss domtss domtss domtss dom dimdomdim

Santa Maria Variations with Mestre José Antonio
Learning toque Idalina (Mestre Bimba) with Mestre José Antonio

Base
tsh#tsh# dom dom dim dom dom tsh#dim
Variations:
tsh#tsh# dom dom dim dom dom dimdim
tsh#tsh# dom dom dim dom dom dimdomdim
tsh#tsh# domdomdom dim domdom dimdomdim

Mestre Bimba's Idalina, to practice along to:
https://www.youtube.com/watch?v=mMA7suVZNU4

Mestre Poncianinho's 15 Years of Capoeira in England

October 26, 2015 by Lelé

26 October 2015 - Mestre Poncianinho's 15 Years of Capoeira in England

This weekend saw the celebration fest for our Mestre Poncianinho's 15 years in England and graduation ceremony. Friday evening, Saturday and Sunday were a roller coaster ride of classes, graduation and emotions and I'm still digesting it all, as well as suffering from the post event blues, a well known side effect of having too much fun! :)

So, first of all, I don't have all the photos, I missed a couple, as we were clearing the room in a rush, but here's a rather wonderful Mestre hall of fame, Capoeira Mestres album on Flickr were on the walls around the main room at Dance Attic.

On Saturday night a few of us from the group did a show in the evening, Sete Linhas, and here it is, I'm in there somewhere playing the berimbau. We rehearsed for the show on Sundays and I had a wonderful time, as well as getting better at playing the berimbau, as the rehearsal sessions went on for at least 2 hours at a time!

https://www.youtube.com/watch?v=3qLynKieyKw

Some jogos, mostly of the graduation:
https://www.youtube.com/embed/videoseries?list=PLLtjjEEbz2qZCkzLvEBz6rNqFKDA4zQsC

Just three of the sequences we practiced during various workshops, Mestre Casquinha's, Mestre Xuxo's and Mestre Brasilia's

https://youtu.be/EVCyf3xpCI8

And photos, mine and other people's too (Luis, Sarah, Paula, Paturi, Lia, Caterina, Laxmi and Fabio)

A negregada instituição - translation

October 13, 2015 by Lelé

A negregada instituição

The word 'negragada' confused me - translated directly to English on google translate, it translates as 'neglected', however when I look for a Portuguese definition it returns 'hateful, hard work (as in, causes exhaustion), repulsive, negligible'. To be honest, I'm not sure what it means in this context. Hateful institution? Repulsive institution?

On Sunday class (13/09/2015), Mestre Poncianinho touched the subject of Maltas, while teaching us a song with the word 'Guayamus' in it. This inspired me to go on this voyage and attempt to abridge & translate it.

This video is in Portuguese with English subtitles - by historian Carlos Eugenio, who wrote "A negregada instituição"
https://www.youtube.com/watch?v=8v_C83NNh9M
Same video on Facebook: https://www.facebook.com/MuseudaCapoeiraemPortugal/videos/464973023624645/

This lecture by Dr Greg Downey also explores the subject.
https://www.youtube.com/watch?v=SJXc6yMXBnM

I spent a while trying to find this book and nearly gave up, but finally found it here A negregada instituição : os capoeiras no Rio de Janeiro 1850-1890(**no longer available - 2018**) Here is the copy I downloaded. Also uploaded it here: https://archive.org/details/a-negregada-instituicao-os-capoeiras-no-rio-de-janeiro-1850-1890

'A negregada instituição' by Carlos Eugenio - 1993
Abridged & Translated by Leticia Golubov

In the last century, capoeira featured strongly in Rio's life. Groups of poor and/or black men carrying knives and blades, crossed its streets. As did lone, but equally feared, individuals, who knew efficient fighting moves, that they passed on to others as 'capoeira'. These individuals, known as 'capoeiras' were an integral part of Rio's street life, along with harlots, prostitutes, destitutes, vagabonds, bohemians, dockers and policemen.

The dissertation is divided in 6 chapters:

Chapter 1: From Malungos to N'Golo: Origins
Chapter 2: Nagôas and Guayamus: Formation of Maltas
Chapter 3: Captives and minors: Maltas' composition
Chapter 4: Fadistas and Galegos: The Portuguese in Capoeira
Chapter 5: 'Flor da Gente' to 'Guarda Negra': Capoeiras in Imperial politics
Chapter 6: Siqueira to Sampaio: Waves of oppression

Page 12 has a reference list worth checking out for further reading.

Chapter 1: From Malungos to N'Golo: Origins
Capoeira has been studied in great depth and by a great many people and interest in the subject has grown exponentially in the last 100 years. This has created many interpretations of its origins and history, making it difficult to reach a consensus.

We can divide the various works in the subject into three eras:
* The chroniclers and pioneers, the first ones to write about the subject, generally from literary academia. End of 19th century to early 20th century. Capoeira became officially outlawed in 1890. Seminal book: Plácido de Abreu: Os Capoeiras (1886)

* Folklorists in the 20s and 30s the nationalist and modernist ideology caused a profound change in how popular culture was seen by the elite. Capoeira featured heavily in this change of perspective. Capoeira was legalized in 1940. Manuel Raymundo Querino, a slave descedent with no academic training, who lived in Bahia. He fought in the war with Paraguay. His observation of capoeira was interested in its cultural aspect, rather than the physical, which many of his contemporaries focused on. His vision marks the start of this new era in capoeira chronicling: the cultural, folkloric study. Capoeira wasn't as heavily persecuted by the police in Salvador and Recife as it was in Rio. This transformed these two cities into sanctuaries for traditional capoeira. Edison Carneiro, Luis Camara Cascudo (investigates possible origins of capoeira in 'Folclore do Brasil') and Roberto Freire are amongst the most notable writers of the subject during this period. Waldeloir Rego publishes in 1968 what is seen as a syntheses of all that has been written in the subject until then.
* New Historiography, towards the end of the 20th century, historians and social scientists focus on the subject. Adolfo Moraes de Los Rios Filho is the first historian to suggest capoeira's origin as a result of slavery in an urban setting. It was only in the 70s that antropologists and historians cast their curious eyes on the subject. The 1990s saw a big number of thesis and research articles in the area by academics.

Section on the various meanings of 'Capoeira' (1) a bird Odontophorus capueira (?), 2) lazy country boy, 3) a clearing in the forest - capão, 4) route used by slave fugitives 5) capu - video by the author, a basket carried by slaves)... A MUST READ for etymologists. Followed by a few words on N'Golo, the South Angolan Zebra Dance, first registered in 1960 by Neves de Souza, and Bassula, a fisherman's fight from Luanda.

The first decades of the 19th century in the city of Rio (then the capital of Brazil) were defined by the 'terror of capoeira'. Generally identified as slaves carrying sharp weapons, or in groups known as 'maltas'. Around mid century capoeira was linked to the slave condition and of African origin. The documentation for this era consists of police records when capoeiras were arrested for various reasons and heavily punished. Calabouço = prison where arrested capoeiras were sent to. An identity was observed amongst the people arrested, such as clothing and ribbons of different colours.

The second half of the century saw the rise of Nagôas (white ribbon) and Guayamus (red ribbon). Each Malta dominated a different area of the city. From 1824 the punishments of slaves arrested for capoeira offences became harsher. As well as hundreds of lashes, the slave would be sent to Dique da Ilha das cobras for up to three months, where the prisoner was forced into hard labour. Many worked in building the Tijuca road, in the suburb. Whistling was a distinctive cultural aspect of the capoeira, used as a warning, or identifier. This was noted in the police records as one of the reasons for arrest. Singing and drumming could also result in arrest. Carrying a drum could result in arrest. Although capoeira was a form of resistance, its violence was also directed internally, as a form of establishing hierarchy and dealing with the turbulence in the streets. Capoeira in the beginning of the 19th century was more than a form of slave resistance, it was a group identity. A decisive instrument in internal conflicts. An escape valve from the misery of slavery.

Chapter 2: Nagôas and Guayamus: Formation of Maltas
Luis Azevedo in his romance: O Cortiço, 1890, immortalised the two more well-known and dominant maltas. Os Capoeiras a romance by Plácido de Abreu (a Portuguese poet and capoeira), 1886 describes the maltas' rituals and ways in depth, this is considered to be the first book about Capoeira. Here's an excerpt. There are many in this chapter
... during a party at Santa Rita Church the Nagôas showed up around one in the afternoon in this Guayamus turf: who in turn received them with knives. Jorge, who works in the Navy, stood out: he grabbed a Nagôa by the hair and stabbed him the heart three times, dropping him on the pavement...
The fictional part of the book concerns itself with a young lad from the interior of the country, who, upon arriving in the big city ends up falling pray to its vices and cruelty.

White: Nagôas colour, close to the Africans: purity, happiness, Oxala's colour. Close connection to Africa/Bahia. Semi-rural, outskirts of the city.
Red: Guayamus colour, close to the native Indians (and Portuguese), urucu used for painting, Xangô's colour. Close connection to criolo's, and slaves born in Brazil. Urban.

Guayamus occupied the central zone of the city (also called 'old city), the most densely populated areas. Freguesia and Santa Rita. Dock area, tenements = cortiços. Their area extends from Praca 15 until the natural limit of Campo de Santana.

Nagôas occupied the surrounding area: Gloria and Lapa, Campo de Santana.

<iframe style="border: 0;" src="https://www.google.com/maps/embed?pb=!1m18!1m12!1m3!1d3675.2760984840493!2d-43.174625299999974!3d-22.903185!2m3!1f0!2f0!3f0!3m2!1i1024!2i768!4f13.1!3m3!1m2!1s0x9981e1e1984513%3A0x4f3b3b7858cb8c0c!2zUHJhw6dhIFhW!5e0!3m2!1sen!2suk!4v1442408081202" width="600" height="450" frameborder="0" allowfullscreen="allowfullscreen"></iframe>

A hypothesis for the rivalry between the two boils down to the status of African born slaves, in the service of Portuguese, and the native slave of the Brazilian royalty/nobility. Native slaves were thought of as having more

privileges and being superior. The separation between native born slaves and African slaves is thought of as being crucial in creating the internal rivalry. The old and effective 'divide and conquer'. But that is not to say that things were ever that simple, and the slaves (or non-slaves) of different origins couldn't be part of either malta. Traditionally the surrounding areas of Rio were occupied by the 'New Africans', Africans who recently arrived. They were then 'prepared' for the semi open regimen of the city.

There follows various accounts of fights and incidents between the maltas. Other accounts about malta members taking part in religious, political & popular celebrations. Sometimes peacefully, sometimes not. They were an integral part of Rio's life. The author points out that one of the most important aspect of this culture constructed by the maltas was the ritualization of conflict.
<blockquote>As we find adversary capoeiras in a fortress(tavern), the guayamu will ask for wine and 'aguardente' (clear coloured drink). He will then pour the clear liquid on the floor, stamp on it and finally pour red wine over it. This is enough to start a fight, because a capoeira will not allow its colour to be stepped on, and much less to have the adversary's colour poured over it. This why many honest workers who wear coloured belts get knifed</blockquote>
The use of the term 'fortress' for taverns indicates these were meeting points for conflict, nervous places in the area's geography, where something could always happen. These conflicts happened during holidays and celebrations (unlike other worker movements, i.e. strikes, which happen during working hours).

Note that the biggest victims of the maltas were the capoeira's themselves. In this particular sense, maltas can be compared to modern gangs, with an extra dimension due to their involvement in politics.

Malta hierarchy:
caxinguelês - underage kids, learning the ropes
amadores - knew the kicks but weren't part of any gangs (i.e. Sampaio Ferraz)
profissionais - part of the malta, practiced capoeira daily
chefes de malta - chief, the most able, in that position until someone audacious took his place.

The relationship between maltas and the military during the 2nd half of the 19th century was symbiotic. The capoeiras used the military to defend themselves against the police. The 1850s saw a great increase of non-slaves joining the capoeira way of life, as well as the regular presence of capoeiras in military institutions, mainly in the National Guard (Guarda Nacional).

The average age range for members fully joining maltas was 15-20 years old. Here it is observed that to become a capoeira one must go through rites of passage, much like in many other social groups. In this case the transition is to go from 'moleque' to 'caxinguelês'. To reach this level the young boy must follow the maltas in all its warring expeditions, carry their weapons and generally help out older members. Finally, one would have a navalha (blade) and a hat. From then on the teenager was a fully fledged member, able to take part in everything the malta did, and even to seek to be the malta boss (chefe de malta).

P122 - Capoeira slang. P125 - Nagôas e Guayamus uniform illustrations P126-128 maps of the maltas zones.

Chapter 3 : Captives and minors: Maltas' composition
In the previous chapter we concluded that the Nagôas identified with the slave and African traditions of capoeira. Guayamus were connected to a native mixed origin, of free men, the Portuguese, the white poor from the interior and 'criolos' from all the provinces, which formed the vast majority of the working population.

The Casa de Detenção (detention house) was one of the most important prisons in Rio during the second half of the 19th century. Due to the population expansion, the Regency government worked in implementing an European style system. The Casa de Correção e a Casa de Detenção were part of the same complex. The first was for prisoners serving time, the latter was for short detentions. Both were built in the shape of a cross, with its control point in the centre.

The Calabouço was also a part of this complex, and was the place where slaves were sent for punishment. The Casa de Detenção opened on 17 September 1856. Other neighbourhoods had their own detention houses, such as Glória, Jacarepaguà and Santa Cruz. Anyone arrested after 18:00 was usually sent to the 'Xadrez da Policia'. The prison complex of the Court was completed by police stations and the Depósito de Presos da Chefia de Policia, in Lavradio Street.

The Detention House's register, containing individual files on individual prisoners, is made up of many volumes, split into 'slave' and 'free' books. Generally they represent fragments of originals that have been lost. All of these volumes are kept in the Arquivo Público do Estado do Rio de Janeiro, Niterói.

Through research for this PhD, 920 files for people arrested for capoeira offences were found. Despite it not being classed as a crime in the Empire's penal code, it was a recurring cause for arrest at the time. These documents which trace the long forgotten, often tragic lives, are historically invaluable.

The first capoeira slave to have his arrest registered came from Africa: Candido, around 30 years old, born in Haussà, slave of João J. Gonçalves, arrested in Lagoa's neighbourhood, for 'suspicion of practice of capoeira'. Does the description of his attire (white) relate to affiliation to the Nagôas?

One thing that stands out is that a single slave had many owners, believed to be because slaves were hired, but more importantly, to avoid severe punishment, the slave would align himself with a distant, powerful owner, who would be upset to hear of mistreatment of his captive. The 'senhor'(master) status weighed in heavily in how the slave related to and was treated by the rest of society. It is concluded that the start of the 1860s marked a period of transition of capoeira, from being a slave phenomena into an activity done not only by free men but also by immigrants.

The control of vital parts of the city by slaves, through the maltas, is what marks the struggle between slaves and police from the 1820s onward. At the start of the 60s the generation learning capoeira was native, while a great part of the old mestres were of African tradition. How this reconciles with the demographics of the Nagôas and Guayamus is a challenge for historians. 1868 sees the register of only 12 capoeiras arrested and it shows the extent of a conflict that swept the streets of Rio of its capoeiras to 'voluntarily' fight for the nation (war with Paraguay 1864-1870).

The 1870s see an increase in the register, and a new level in the amount of information. Thirty-seven entries from July 1870 to January 1871 paint a picture of the time that saw the return of the soldiers from the war, after five long years. The capital became the place many soldiers from all areas of the country returned to. It also became the destination of run away slaves, mercenaries, unemployed, explorers, deserters. At this point we can gain understanding of the maltas. There were five maltas in 1870, all around the centre of the city. There follows an analysis of the books and individuals origins, year by year. It is noted how varied the origin of the malta members is becoming. The 1880s are the richest in the register for capoeiras: the last decade of the monarchy and slavery.

Jose Eça is someone worthy of note. From November 1876 to July 1882 he appears in the register 15 times, 4 for 'capoeira', 4 for 'vagrancy', 4 for 'disorder', 2 for assault and 1 for carrying a knife. In 1881, Jose Eça, age 20, WHITE, arrested for being a vagrant. Two months later he is arrested for assault, and is now described as BROWN (pardo: European-Amerindian-African descent). In September, arrested for possessing a knife, he's described as 'moreno'. On the 27th of March 1882, the white boatman Jose Eça is once again detained. This time wearing black trousers, white shirt, a dark jacket and a straw hat. Jose Eça becomes chefe de malta and is further detained. Another capoeira worthy of note: Francisco Firmo, 31 years of age, would he be 'Firmo' in Aluizio Azevedo's 'O Cortiço'? In 1888 the composition of the maltas is akin to a babel tower. Ironically, on the 14th of May, the day after the abolition of slavery, five ex-slaves were arrested while celebrating their freedom!

1890 was the most repressive year in all of the 19th century for the capoeiras. Hundreds were arrested and deported to the island of Fernando de Noronha. The elders, the most important malta bosses, the best capoeiras, were all taken our of their environment. Sampaio Ferraz, a police chief, was the man behind this attempt to dismantle the maltas.

Gangues do Rio de Janeiro Imperial
After banishing the biggest capoeira leaders, Sampaio went after the 'capoeiras amadores', the ones who weren't affiliated to any maltas. These capoeiras usually came from other places, knew the kicks, but were isolated. At that time capoeira was a meeting point for imigrants from everywhere. These meeting places were also places of support, as well as the fighting. At the end of August things calm down and in 31/10/1890 sees the last arrest under Sampaio Ferraz.
Graphs from p200

Chapter 4 : Fadistas and Galegos: The Portuguese in Capoeira
A discussion of parallels between the capoeiras and the fadistas, both in way of life, manner of dressing and predilection for the use of blades (navalha) during street fights. Another creature in Lisboas's city fauna with parallels in Rio was the 'Marialva': bourgeoisie who frequented the 'underworld', or someone from the aristocracy who frequented the streets... An intersection between the dominant class and the under class. Marialvas were seen as rich vagrants. Juca Reis was the most notorious of the marialvas, and more on him later on.

Portuguese immigration, to replace slave labour, was en masse from the 1850s. Ships that still carried slaves were also shared by Portuguese migrants, under the same conditions. Portuguese migrants (at first mostly from the Azures, then from the north), whose age was on average 13-17, had usually agreed to work for someone known to the captain, but were often forced into work on plantations in exchange for the boat fare, basically becoming slaves for a period of time, such as determined by the land owner, usually three to five years. Migrants refusing to comply and leaving before the contract was over were seen and treated as fugitives.

The vast majority of the Portuguese teenagers who arrived in Rio between 1850-72 died after three years, victims of yellow fever, terrible living conditions and extremely long journeys to work. For many Portuguese migrants arriving in this period the whole experience wasn't too dissimilar to senzalas regimen. The constant articles denouncing 'White Slavery' in the 'Jornal do Comércio' are a record of that.

The Portuguese exodus into Rio coincides with the birth of the 'cortiço' (i.e. slums). The Portuguese migrants were highly concentrated in the most central areas of the city and this was to have profound implications in the city's capoeira geography.

There's a stereotype of the Portuguese from the time, seen as someone with a big moustache, clogs, working as a cashier, a job arranged in Portugal, with an aversion to the nationals despite a sexual appetite for mulattas, a tenacity for work, hard worker but miserly, sober and economic, who sent his savings back home every month - dishonest in dealings with locals and only helping his compatriots. This stereotypical portrait fed the xenophobic hatred that occasionally exploded in the city. However data collected from the first two decades show a very different type of migrant.

A report from the 'Casa de Correção da Corte' from 1872 shows that the Portuguese represented more than 50% of the people arrested, and in more superior numbers than the Brazilians. A large part of their crimes were against property and the reports show a worry about how this young population was (mal)adjusting to their new environment. If migrant adults had difficulties adjusting to the new country, imagine how this would affect pre-pubescents and adolescents, alone in the city and countryside. They became a threat to society. And so many found their way to the Maltas. The use of the blade in capoeira is seen as the biggest influence of the Portuguese to the game. It is proposed that the move into the mass use of the 'navalha' in capoeira (rather than any kind weapons, as was the case previously) was a result of the massive presence of the Portuguese in the Maltas.

The relationship between the Portuguese and the black population in Rio was ambivalent, as they competed for jobs but also exchanged culture due to their physical proximity through work. Until the repression in 1890 the presence of the Portuguese in Maltas and capoeira gradually grew. In conclusion, the presence of the Portuguese in capoeira can be traced to the fact that from the 1850s, they replaced the gradually scarcer and more expensive slave labour in Rio's urban environment.

But the Portuguese didn't only occupy themselves replacing slave labour. They were also present in the bourgeoisie bohemian elite.

Juca de Reis was a strong man of good manners, from a rich family, who was often in trouble with the law and was well known for constant violent confrontations, attacks on 'decadent' women and even for suspected murder. But not by any means was he an isolated case. Towards the end of the monarchy, capoeira was a fever amongst the elite's youth. It had become a passport to the underworld, the ultimate rebellion badge... Many in the media called for Juca's expatriation back to Portugal.

Many illustrious characters of that time had done time in capoeira, even Sampaio Ferraz, perhaps to help him fight the capoeiras he was seeking to destroy. We are reminded again of Plácido de Abreu Moraes, who wrote 'Os Capoeiras' (known as the first book about capoeira) and who was himself present in the prison records for being arrested a few times. It's mentioned that his other book 'Nagôas e Guayamus' is still missing.

P. 250 has a list of fadista slang, with note to 'Gingar' - meaning jumping in front of another person with the aim of attack. P.252 Portugal map and migrant origins

Chapter 5: 'Flor da Gente' to 'Guarda Negra': Capoeiras in Imperial politics
Capoeira's presence in the political arena in the last few decades of the Second Reign was a constant theme in the literally chronicles of the time.

Years later, Viera Fazenda writes about Gato, a capoeira who was a 'valiant tool in the electoral war'. Manuel Querino (Bahia) and Francisco Pereira de Costa (Pernambuco) confirm the presence of capoeiras in electoral disputes wasn't restricted to Rio. Other authors think the presence of the 'capoeira henchman' can be initially dated back to 1828, aiding in the repression of Irish and German mercenaries, who were rebelling against maltreatment by the native officials. Various authors see this episode as a very important one in the city's political history. These various analysis have in common a vision of capoeiras as the 'street army', used by the powers that be as unquestioning tools by both the liberals and conservatives, manipulated in exchange for certain immediate and mundane benefits.

This text's objective is to contest this simplistic view of the capoeira's participation in politics and that their involvement was based in more than simply getting benefits; that the participants were actually keen to be involved in the political process.

The Paraguay war saw the burden of the conflict fall on the shoulders of the Brazilian army, due to internal conflicts faced by the other allies: Uruguay and Argentina. The recruitment process was ferocious, in particular in Rio, and so any man in good health could be detained and forced to join. Even slaves who were simply working for their masters, walking in the streets, could be arbitrarily arrested and recruited to take part in the war. Additionally, the promise of liberation to those slaves who joined transformed military quarters into the final destination to runaway captives. Bahia also sent capoeiras to the front.

The surviving soldiers of the 1864-1870 war became heroes and many of their lives was then marked by constant conflict once they returned to life in civilian society, some in a political context, but also street conflicts. The war politicised many of its participants, who upon their return wanted to effect change in society.

The 'mestiço', 'caboclo' and ex-slaves who until 1865 were seen as inferior, started to be respected and admired by the ruling classes, and seen as symbols of nationality.

However, for the Court residents the presence of large numbers of ex-soldiers in its streets was disquieting and generated conflict. Ex-slaves, criminals and vagrants now walked the streets wearing uniforms and medals, which brought up previous conflicts with ex-masters and so on.

The first few months of 1870 saw a resurgence of the maltas not seen since the 1840s. Also at that time, important malta leaders were assassinated, possibly as a consequence of the struggle for leadership upon the return of capoeiras from the war. The mass of soldiers returning from war created an explosive situation for the government. The broken promises to the soldiers, of land/housing, threatened a rebellion. A parallel can be drawn here with the American Civil War and the black soldiers who took part in it, and a new era of politicisation in the South.

NOTE: At this stage capoeira itself was not illegal in the Penal Code, only its physical consequences (assault, murder). 1890 was the year that marked legal criminalisation of capoeira itself.

The war represented an expectation of recognition and a better life which was rarely realised upon the soldiers return.

'Flor da Gente' (People's Flower) was a malta dominating the areas of Freguesia and Gloria, born during the violently disputed 1872 election, this malta played a big part in the Conservatives' victory.

There follows pages describing the tensions between the Republicans and capoeiras, from 1873 until Brazil became a Republic, in 1889, with the capoeiras siding with the Conservative government in exchange for favours and political power. This isn't to say that only the Conservatives used capoeiras for protection and intimidation, however it is argued that the way this was done with the Conservatives was unique. The Conservatives were the most successful in utilising the maltas for its political means. This resulted in many articles on newspapers

complaining about capoeiras... Until the 3rd of January, 1878, when the Liberals returned to power, after nearly 10 years.

The Liberals wanted to implement electoral reform, the 'Direct Election', because the old system was open to abuse, via favouritism. However the new system also restricted who had the right the vote, excluding, amongst others, slaves. The Liberals also wanted revenge against the capoeiras who had intimidated them in previous elections, and others, to gain votes. The new police chief, Augusto Pereira de Mattos, declared that anyone arrested could NOT speak to their lawyers prior to interrogation, thus removing the protection ring around the capoeiras given by the Conservatives. There followed a large number of arrests of capoeiras who served the Conservatives. However, after a while members of the Liberal party started to receive threats and attacks, mainly in neighbourhoods controlled by the Conservatives. The maltas' control of the streets continued for another 12 years, until Sampaio Ferraz came into the scene and sent many capoeiras to Fernando de Noronha prison, effectively dismantling the maltas, as seen in the next chapter.

The first few days of the 1880s were marked by mayhem and riots in Rio. Citizens, furious with a new tax in urban transport, went on the rampage, destroying trams, pulling out tracks and confronting the police. This battle lasted for three days, and it's known as 'A Revolta do Vintém'. This historical moment brought to the fore the urban mass as a decisive piece in the parliamentary game. This 'street politics' wasn't something entirely new. At least since 1872 the urban population had a decisive place in the court's partisan conflicts.
The literati of the Belle Epoque affirm that capoeiras supported Liberals and Conservatives. The capoeiras were part of a 'market of violence' where either group was capable of recruiting them, depending on who could pay the most - and so it follows that whoever was in power at a certain time had more chances of canvassing "services" offered by the maltas. However, in reality, what we see is a radicalization of the conflict between the liberals and maltas members when Liberals were in power. There follows accounts of conflicts between Liberals and maltas 1879 and 1880.

We can now introduce a key concept for the understanding of the political scenario in the 1880s: 'Partido Capoeira' (Capoeira Party). The expression was pinched from an article in the 'Gazeta de Noticias'. This party isn't a specific group, with official membership. It's a method, a way of doing politics, street politics, as a direct opposite to the enclosed cabinet politics. So its first characteristic is that it's of the streets, and its second was its autonomy. Unlike within the rural context, where there was a strong connection between a malta and its patron, in the urban setting this connection was loose and could be cut suddenly if it suited the maltas' interests.

Members of maltas and the political elite were intertwined and the capoeira's language was influenced by this, such that ordinary language was mixed with Latin in capoeira prose. This closeness with politicians was not unique and extended to the police. One example would be of a capoeira being chased by the police in one neighbourhood then being protected by the local police once he reached his own neighbourhood.

The strongest giveaway of this relationship was the existence of a group named 'Corpo de Secretas' (Secret Body) which was a type of clandestine police that relayed information to the highest institutional levels. On many occasions the newspapers denounced this body as being formed exclusively by capoeiras who were recruited in prisons and got their freedom in exchange for services that the police itself couldn't legally provide.

The relationship between the capoeira maltas and the abolitionist movement was mixed. While some groups supported the movement, others were opposed to it to the point of threatening political leaders and disturbing gatherings.

The first conflict between the abolitionists and capoeiras took place on the 5th of January 1885, not by coincidence, on the same day Parliamentary election results were being counted. A group coming from Uruguaina Street, invaded 'Redação da Tarde', a newspaper, attacked its staff in an attempt to destroy their typographic equipment. They managed to resist and hold them off until the police arrive and they were dispersed. José do Patrocinio, the editor, believed this was a manoeuvre by the conservatives to deter the tide of the idea of emancipation. Other newspapers saw the events differently, some reporting it to be a fight between two maltas: Campo de Santana (made up of youths who sold papers) and the one controlling the Largo de Santa Rita. This conflict spilled into the newspaper's office, the last refuge for the youths from Campo de Santana.

The return of the conservatives into power, in 1885, brought to the forefront the capoeira's political activities once again. The new chief of cabinet was heavily committed to maintaining the slave institution. Under the new police chief, Coelho Bastos, capoeira came to be an integral part of police structure.

1887 saw many severe conflicts between abolitionists and conservatives. It is strange to think that capoeiras would be against the abolitionists, but capoeiras have been heavily linked to the Conservative party. Abolition caused a lot of division between the maltas, and we believe this division originated in the days when free men joined capoeira (See Chapter 2). On one side 'Grupo Rio Branco' was for emancipation, on the other, 'Cotegipe' was firmly determined to keep the status quo.

In 1888, with the abolition, the decline of the Capoeira Party begins...

The Black Guard
In the evening of 27 of February 1888 a marine, Lieutenant Captain Antônio José de Leite Lobo was arrested. Drunk, the official was thrown in a dungeon after being beaten up by the police. When the news reached the marine's uncle, Lieutenant Colonel Luiz de Beaureparie-Rohan went to the station to pick his nephew up. When news reached the marines headquarters it triggered a revolt. Lead by Eduardo Waldenkolk, who already had issues with the powers that be, many marines, helped by capoeiras, attacked police stations and government service squares in the city.

This crisis led to the end of the Cotegipe era, and consequently the institution of slavery.

The Black Guard, according to various sources, appeared under the shadow of João Alfredo Correia de Oliveira, the Conservative's chairman of the council of ministers, who had been involved in abolitionism and various other political events. The Black Guard's aim was to gather the freed people and to create a militia to defend the monarchy. Osvaldo Orico, for example, sees the Guard as an expression of gratitude by the freed slaves towards Princess Isabel and as a group with primitive rituals of servitude and fanaticism.

On the other hand, Raimundo Magalhães Júnior in a more recent work, sees the Black Guard as a result of the struggles for abolition and the antagonism with the Republicans, who denied support to the campaign for fear of losing farmer's support. Magalhães argues that the Guard was a continuity of the political action of Patrocinio, which sought to politically represent black people.

Many other historians and researchers discuss and posit its meaning and purpose. The Black Guard was the capoeira's political episode most focused on and discussed by historians. The proximity to the time of Abolition and declaration of the Republic open the door for very diverse interpretations. We can conclude that the Black Guard can't be understood in isolation, or only linked to these two macro events in Brazilian History.

The Black Guard is a chapter of a larger saga. A story that dominated the political life in the court for at least 20 years. A tradition which has a direct link to the 'Flor da Gente' and the capoeiras in the Conservative Party. The Conservative party was also divided with regards to the abolition, with some in favour and others against. And then the Republicans were split with those linked to land owners (who were against abolition) in São Paulo - these directed the party nationally and those who wanted to slowly grant freedom to all slaves. Many revolts were taking place also, lead by people who had been freed after the Paraguai war, for example, such as Vespasiano was believed to be.

Aborted slave revolt - Campinas - January 1872 - led by Vespasiano

Terrifying rumours have arrived regarding an insurrection which might take places sometime this month, lead by a famous Vespasiano, transporter to the Matto Grosso nation. Vespasiano collected slaves in his house in the suburb, at night, and showed them a great quantity of weapons, saying that such weapons were for the purpose of arming them with the purpose of gaining freedom [...] it was now time to get their freedom and the only ones against this were landowners...

Traditionally it is said that the founding of the Black Guard took place in 'Cidade do Rio' press room, on the 17th anniversary of the Lei do Ventre Livre' (all children of slaves born free from this day forward). The Black Guard, according to this version, is born under the wing of Jose do Patrocinio. According to research so far, the first mention of the Black Guard was in July 1888. P.330

Sampaio Ferraz's campaign didn't bring an end to henchmen politics in the city of Rio. Thirty years later, the writer Lima Barreto protested against unpleasant people being responsible for the presidential elections security in the centre of Rio.

The thought process behind those who formed the Capoeira Party points to a very specific experience. An awakening to a new role in society, like the newly arrived soldiers after the Paraguay war. An eagerness to take

part in a process that directly affects their lives, as with the members in 'Flor da Gente'. It's an attempt to have an influence in the higher levels of power, like the Black Guard.
Electoral violence wasn't invented by the capoeiras. It was there since colonial times, and it's there to this day.

Chapter 6: Siqueira to Sampaio: waves of oppression
The Republican Sampaio Ferraz - the legendary "iron goatee beard" - became Chief of Police of the Republic in 1889. He had vowed to exterminate capoeiras and their fights after witnessing a violent dispute between two capoeira maltas (Nagôas and Guayamus) that left an old man with a sliced back, a boy with a cut lip and a pregnant woman with deep wounds to her belly. He was a public prosecutor, prior to this post, who successfully sent a powerful capoeira, with a good lawyer and the support of a powerful politician, to prison with a maximum penalty.

Within months of taking the job the most feared capoeira bosses had been sent to the Fernando de Noronha island - with no set time for release.

Since the first half of the 19th Century, with the arrival of the Portuguese Royal Family in Rio(1808) the fundamental duty of the Police Royal Guard was to control the movement of the slave population. Capoeira was seen as slave criminal behaviour and its oppression was seen as a key form of keeping them under control. Capoeira then was heavily oppressed.

When the traffic of slaves was abolished in 1850 some room for the capoeiras to establish some ground and power was given when it was useful to the elites - but also it was taken away when it was felt it was becoming too powerful and dangerous. And so waves of oppression came and went.

For the first half of the century capoeira was seen as an exclusively slave practice, but from 1850 the profile of the participants started to change due to the deep transformations taking place in the city. This decade also saw changes in the Court's police. The National Guard, previously controlled by big rural and urban land owners, starts to be under more centralised control. The construction of the first penitentiary in the country in 1955 reflects the national authority efforts to reflect European and American judiciary structures.

The involvement of free men, immigrants, working people and vagrants in the practice meant they couldn't be punished and deterred in the traditional, violent way, slaves had been deterred and so new ways of stopping it had to be developed, hence the different attempts at oppression.

When Alexandre Joaquim de Siqueira took over the job as Court's Police Chief on the 22nd of April 1853 his fundamental aim was to deal with the capoeiras. In his first report he writes:

One of the most frequent crimes in the this city, at least in my first three months, are homicide and injuries: revenge and desire to steal. The pleasure of watching the blood run. To use a term employed by this type of criminal, the desire to 'feel the iron' drives them to commit such grave crimes, its authors being know by the vulgar name of capoeiras

In the same report Siqueira details the oppressive measures adopted, such as 59 capoeiras being sent to dungeons, which according to him, resulted in a considerable drop in crime. He also makes clear that capoeira in the 1850s was not a slave issue, on the contrary, an activity that involved free men of all origins, but of 'lower classes', and for that very reason it represented an even bigger threat to social order. He states that stopping slaves from practising it was much easier than stopping free men - as they would recruit new people and infuse them with enthusiasm. The biggest challenge Siqueira had to overcome were the levels of impunity that the malta members enjoyed. Many enlisted in the National Guard which rendered them somewhat immune to police action.

Siqueira's ruse to deal with capoeiras in the National Guard without breaking the law was to send them to Cobra's island, where they were employed in forced labour without end in sight. Archives from the time are full of refusals by the Chief of Police to release National Guard members accused of malta involvement.

Siqueira wasn't the first chief of police to try and contain the capoeiras but he was the prototype for a new police elite the Court would become familiar with for the next 30 years. He had deep knowledge of the marginalised population, its language and values. He was also astute enough not to clash head on with the contradictory interests afforded by his position. He had to be alert to slave rebellions, he had to keep a close eye on immigrants, especially the Portuguese, who poured in their hundreds in the city's ports, who quickly entered police archives as victims or accused. Another issue came to be during Siqueira's administration: the

appearance of the 'cortiços' (slum tenements), where the poorest working classes of the city piled in. They occupied a central area and contained a large, restless, population of Africans, immigrants, freed slaves, etc.

In a fast growing city with an underemployed population, the job of the chief of police was becoming more complex and difficult. Siqueira created a style that was followed by his successors and helped forge an image of a heroic man who frees the city of the scourge of the capoeiras. This image would be elevated to its apex with Sampaio Ferraz, 40 years later.

The five years prior to the Paraguay war were relatively quiet in Rio. The cessation of the clandestine influx of Africans into the country had reduced the fear of rebellion in the urban centre. Every month hundreds of captives were taken to the interior to the labour insatiable coffee farms. There was hardly anything cited in the official reports by Police Chiefs with regards to capoeira in those years. However, prison records show signs of regular monitoring and imprisonment. During these years the authorities attention was directed to other issues, such as the spread of the 'cortiços'. The invasion of Mato Grosso by Paraguay in 1864 quickly ended the apathy. The court needed soldiers - Paraguay had eighty thousand men. Men were forcibly recruited and recruitment was seen as an easy way to rid society of vagrants without compromising liberal ideals. Capoeiras were the favourite target for recruitment. The police columns on newspapers were filled with arrests for capoeira, the levels of which not seen since the 50s. Curiously a large number of men joined 'voluntarily' to 'serve the country'. Is it possible these had been forcibly recruited and official documents hide the truth? Some newspapers questioned this.

The presence of capoeiras in the war was a success. It greatly aided victory against Paraguay AND freed Rio from 'dangerous elements' who constantly challenged the police. The end of the war in March 1870 was greeted with great enthusiasm. There were many days of partying in court, in honour of the national heroes who managed to make their way back. A new era of issues was about to begin. The first two years of the 1870s were marked by the return of the capoeiras from the war, determined to reclaim their place. Soldiers and low ranking military personnel challenged the police and attacked them.

Ludgero's Era

It was 10pm on the night of the 17th of January 1972. A Portuguese hatmaker, called Manoel Joaquim da Silveira, was closing his home's door - at no. 30, Rua da Lapa. Taking advantage of the night's shadows, someone stabbed him before he could close the door. Fatally wounded, he only had time to ask the help of his neighbour, a barber. Carried to the nearest chemist, a few meters away, there was no time to treat him. He passed away there and then. The misterious murder ran off, making the most of the dark night.

The new Chief of Police promptly attended the scene of the crime and after a few enquiries, he surrounded the Gloria Market with his men. The Gloria Market was a large commercial building which had been converted into a slum and a refuge for capoeiras.

Soon after the invasion of the market by the policemen, a variety of residents were brought out. Vagabonds, foreigners suspected of desertion but mostly capoeiras were the target of this rounding up. Amongst these men Antonio Rodrigues de Barros, wanted as an accomplice to a murder commited on December the 2nd, was arrested.

But the biggest catch happened three days later. Casimiro Jose Pereira, brown, 22 years old, resident of Niteroi, and very well known as capoeira, was identified by many witnesses as the killer of the hatmaker in Rua da Lapa. [....] After two days of questioning it transpired that Casimiro had been paid to teach the hatmaker a lesson. The people who Casimiro accused of hiring him confirmed this was so, once arrested, but they said they only wanted the hatmaker to be hurt, not killed. The reason why this was so was not given, only that they were neighbours and enemies.

This case reveals two interesting aspects in the history of capoeira in Rio. Firstly the existence of a market for violence, in which capoeiras were an often sold product, used as an instrument of resolution of disputes. Secondly and more importantly, the emergence of a new myth in the history of the Police in Rio: Ludgero Gonçalves da Silva: Visconde de Rio Branco's right hand.

Ludgero stayed as Chief of Police, for the longest, from 1872 until 1875 he ruled the city's streets. These were turbulent, polarised times - when the slave population had discovered insurbordination and the two main parties were divided with regards to the question of abolition (In 1872, the population of Brazil was 10 million, and 15% were slaves). Ludgero's mission was to re-establish the government's authority and obtain political gains. His first acts were to repress the biggest causes of urban discontent: the capoeiras and their maltas. He knew that maltas gathered in cortiços and inns so he forced the owners to give him the names of the guests every day. There was also an attempt to monitor and control "African" practices which happened often

A "Batuque" (a party, with drums) in a barn at Alfandega St. had been taking place for days. It was attracting a lot of people and blocking public traffic. Objectionable language was proffered at the first patrol to visit the barn. The owner was promptly invited to the police station.

To forcefully impose the rule of law amongst a mass of citizens gathered in the dusty, narrow streets of the great city was to face a vigorous street culture, which skilfully mixed Africans, Portuguese and many other migrant nationalities. A mix which strongly resisted the Estate's attempts to repress and impose its order upon them (See Chapter 3 for the composition of the Maltas). The prohibition of the "entrudo" was also introduced, just before carnival started. Entrudo was an old tradition of throwing water and other liquids on passers by and the elites had been trying to erase it since the start of the century. Carnival was also a period of effervescent activity for the capoeira maltas.

The ex-soldiers from the Paraguai war added to the issue - when soldiers were arrested, other soldiers would come to the rescue which caused violent altercations between the police and the (ex)military who came to rescue their friends as they had strong bonds resulting from the war. Many capoeiras would escape persecution in the suburbs, for example in one excursion to Engenho Velho (Tijuca) - a more rural area at the time - twelve capoeiras were arrested. He also extends the arm of the law to islands surrounding the city's docklands.

Often the records show that recruitment was a pretext in the hunt of capoeiras by Ludero Gonçalves da Silva. Since the war had been over for two years, it is hard to understand the voracious need to recruit for both the military and the police. It is our understanding that Ludgero was repeating a method of enlistment that had been very successful in the 1860s, which kept under its watch people who otherwise, under tedious juridic processes, would never be punished or controlled.

Inversely, joining the forces, as a means of escaping oppression, was something done by escaped slaves who served during the war and capoeiras from 1850 who joined the national guard. In the popular perception serving must have been seen as a last resort in an emergency situation - which offered not only a physical space for survival but as a sector reserved for the "lower" layers of society. Thus we can understand the presence of capoeiras in the police, and this was not new in the city's history. So how could a police chief persecute capoeiras when its ranks were dotted with them? Ludgero must have concluded that he needed to build a modus vivendi with the maltas that infested the city.

And so a concerted campaign against not only capoeiras, but also illegal gambling, took place. The arrest of a famous mestre of spells and charms shows the breadth of the police offensive, which also wanted to eliminate African rituals and superstitions. Day by day more names fill the books of the detention house. Meanwhile in Bahia, a similar campaign was taking place. However, by the end of March, the campaign starts to lose impact, the maltas, momentarily vanished, are back in town and the press, initially full of praise for the police, points out that capoeiras are still on the loose, killing innocent people without reason and in cold blood.

Soon the newspapers turned their attention to the August and September elections when senators and judges would be elected.

Up To P388

Extras:

Os Nagoas e os Guaiamuns foram os dois maiores grupos de capoeiras rivais que dominavam o cenário urbano do Rio de Janeiro a partir da segunda metade do século XIX. Os Nagoas como o próprio nome remete a Nagô, era formada somente por escravos africanos onde era proibido a entrada de negros nascidos no Brasil, mestiços ou brancos.
Os guaiamuns com o nome de origem indígena, era composta por mestiços e imigrantes, malta com uma grande presença de portugueses após 1850, responsáveis pela introdução da navalha como arma do capoeira.
Os integrantes das maltas possuíam um modo característico de vestirem-se: os Nagoas usavam um chapéu com uma cinta de cor branca sobre o vermelho e as abas para frente e para baixo.
Os Guaiamuns savam um chapéu com uma cinta de cor vermelha sobre a branca e as abas para frente e para cima.
Quase sempre usavam um lenço de seda que funcionava como proteção de navalhadas, na cabeça um chapéu e nas mãos, uma faca, navalha ou bengala para qualquer imprevisto.
Os guaiamuns cantavam:
"Terezinha de Jesus,
Abre a porta, apaga a luz
Quero ver morrer nagôa
Na porta do bom Jesus"
Os nagoas respondiam:
"O castelo içou bandeira

São Francisco repicou
Guaiamu está reclamando
Manoel preto já chegou”

Músicas cantadas para desafiar um adversário são comuns na cultura ioruba no contexto de guerra; evocavam a memória de vitórias anteriores, guerreiros poderosos, espiritus, e os ancestrais, os cantos eram usados para inspirar os lutadores e assustar os inimigos.

Os capoeiristas Nagoas tinham filiação partidária com os Conservadores; declarando apoio ao monarquismo e identificados com o movimento abolicionista. Já os capoeiristas Guaiamuns tinham filiação com o Partido Liberal, identificados com os republicanos. No período eleitoral, os Capoeiras eram usados pelos políticos da corte como instrumento de intimidação aos eleitores.

Após a Proclamação da República (1889), foi criado o decreto 847 de 1890, intitulado "Dos vadios e capoeiras". Este decreto repreendia a capoeira e seus praticantes. Então, através da perseguição policial, pouco a pouco foram sendo encarcerados, exilados ou exterminados os chefes das maltas.
Fontes:
[1]https://itanobe.com/2012/04/04/nagoas-e-os-guaiamuns/
[2]https://portalcapoeira.com/tags/nagoas/
[3] @brazil_imperial
#negrosdaeliteimperial #capoeira #nagoas #históriadobrasil #brasil_imperial #eleições

https://capoeirahistory.com/old-malandros/

Mojubá class – 5th of October 2015 – Jogo de Dentro variations

October 5, 2015 by Lelé

Mojubá class – 5th of October 2015 - Jogo de Dentro variations
Music! We practiced repiques for gunga, medio and viola, also then Jogo de Dentro. I put together this video which has pandeiro, berimbau variations and atabaque (from a couple of weeks ago) for jogo de dentro: https://youtu.be/f_8cVpbtOvQ

Then we got to the part where we sing. I sang 'Peixinhos do Mar' - which turns out it's not a capoeira song, but it was recorded by the amazing Milton Nascimento, and it's generally no longer played in the capoeira roda, much like Marinheiro So, sang by Caetano Veloso - when I first trained it was sang constantly! The logic is that there are so many capoeira songs already, and if songs that don't originate from it keep on getting played in the roda, where do we stop, where is the cut off point? This is when you realise there's so much to Capoeira you NEVER run out of things to learn. And that's why it's so fascinating and engrossing.
https://www.youtube.com/watch?v=98BFoZ8t0lk

Gente que vem de Lisboa
Gente que vem pelo mar
Laço de fita amarela
Na ponta da vela
no meio do mar

Ei nós, que viemos
De outras terras, de outro mar
Temos pólvora, chumbo e bala
Nós queremos é guerrear

Quem me ensinou a nadar
Quem me ensinou a nadar
Foi, foi marinheiro
Foi os peixinhos do mar

Ei nós, que viemos
De outras terras, de outro mar
Temos pólvora, chumbo e bala

Nós queremos é guerrear

Neil sang 'Pé de lima, pé de limão', and that's a samba de roda song, it turns out:
https://www.youtube.com/watch?v=hyUlKbvabY8
Pé de lima, pé de limão
[Esse] amor é meu
tá dizendo que não

Muié Rendeira also got mentioned as not being really sang in the roda:
https://youtu.be/yxjWPUJmVvA

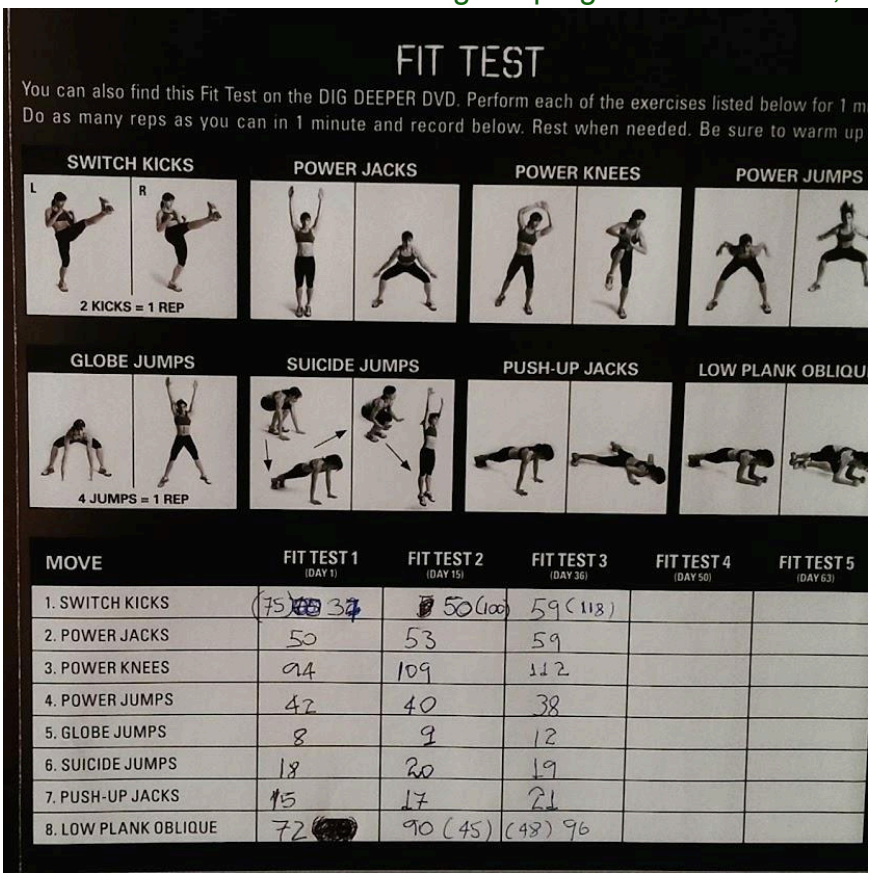
Rumour has it that Lampião himself wrote it... But I don't think anyone knows for sure.

In the earlier body class we learned the technique for 'relogio', which was the last move in the first sequence, after landing in negativa: (we also practised the 2nd sequence)
https://youtu.be/vMLQXKvMc8k
The idea is to position yourself in the opposite configuration to a queda de rins, i.e. head up, legs low. And then rotate on the arm. Momentum comes from the leg and the other arm, and also the head, which should be tucked in and not facing forward. To build up to the move, wrap a cloth on the spinning hand to lessen resistance.

Insanity – Shaun T

October 2, 2015 by Lelé

Last year I did T25 Alpha and Beta – and for Christmas I got T25 Gamma – and basically never really stopped doing it about 3 times a week or so, because I really enjoy it. I left my job, after 15 years, and having a bit of time in my hands I decided to try and complete the infamous 'Insanity' workout. This would also be a good way to get me out of bed in the morning. I had completed the first four weeks and the recovery week with a little change to my weight/measurements by the beginning of May – however the fit test indicated I had made good progress fitness wise, which was the main intention.


FIT TEST
You can also find this Fit Test on the DIG DEEPER DVD. Perform each of the exercises listed below for 1 m
Do as many reps as you can in 1 minute and record below. Rest when needed. Be sure to warm up
SWITCH KICKS
L
R
2 KICKS = 1 REP
POWER JACKS
POWER KNEES
POWER JUMPS
GLOBE JUMPS
4 JUMPS = 1 REP
SUICIDE JUMPS
PUSH-UP JACKS
LOW PLANK OBLIQU
MOVE
FIT TEST 1 (DAY 1)
FIT TEST 2 (DAY 15)
FIT TEST 3 (DAY 36)
FIT TEST 4 (DAY 50)
FIT TEST 5 (DAY 63)
1. SWITCH KICKS
2. POWER JACKS
3. POWER KNEES
4. POWER JUMPS
5. GLOBE JUMPS
6. SUICIDE JUMPS
7. PUSH-UP JACKS
8. LOW PLANK OBLIQUE

Except for power jumps… From around week three I started to get this pain, which at first I thought was left hip pain – but upon further investigation, and observation of the pain, seems to be in the

Vastus Intermedius and Vastus Lateralis (when I press on it I can feel it radiating very faintly onto my left knee). A couple of years ago I had what I thought was a knee injury on the same side, which I fixed by massaging the thigh with a roller and a ball, and I think it's the same set of muscles again. So I started rolling on it and massaging. It hurt like hell!!!! Maybe I was just getting too old to be doing those jumps, but by the second phase of Insanity, where the workouts go from around 40 minutes long to 50 to 60 minutes, it no longer bothered me.

Measurements after 4 weeks:
31 March 2015 – Started at weight 54.5 kg thighs 55cm hip 97cm waist 72cm
Currently at weight 53.8 kg thighs 54cm hip 93cm waist 72cm

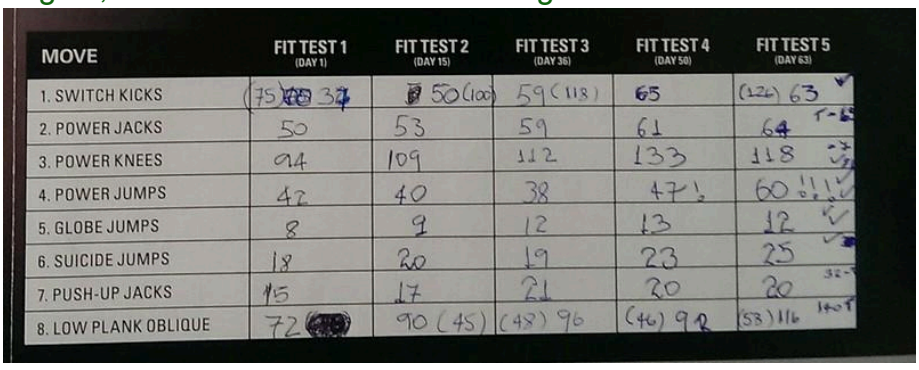
Second phase: After taking the fitness test I went on to the Max Interval Circuit workout. I decided I'd get through this without energy drinks of any sort, so after an apple, drinking yoghurt and a coffee (which really is an energy drink, I normally have a coffee AFTER Insanity) I started the workout and I might have to revise the energy drink thing as I had nothing left about 20 mins before the end. I take Zero High on Friday Capoeira, as it's longer than 1.5 hours so I might have a half tab of that. It was the longest hour! At the end of the workout Saun tells us to come back down to reality, and it really did feel like I had been on some parallel universe. This workout was so intense the people doing it on the DVD struggled too :D. Also, where is Tania???? She's back for the other workouts though.

You are asked to take before-after photos on days 1, 30 and 60 if you want to get the Insanity t-shirt – but really there is no change that you can see in the photos from days 1 and 30, like you could so clearly see when I did T25. However my legs do feel stronger and look more toned to the naked eye, but that isn't coming out on the photos. My main goal was to increase fitness for Capoeira and running.

I had very little muscle soreness (same with T25) – obviously down to already being fit – but also I think due to good warmups/cool down and drinking a lot of water. Apart, of course, from minor injury mentioned above.

And here an in-depth review of Insanity (and various other DVD workouts) by a very dedicated woman, Bettany Busche, dumbells and diapers. Excellent work, I read it before buying Insanity.

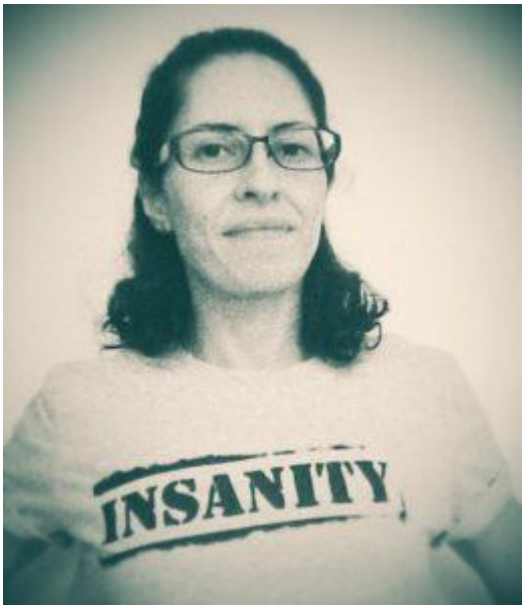
02/10/2015 Update: I completed the Insanity workout on 06/06 and carried on doing it regularly until August, when I went to Brazil. Since I got back I have done it occasionally. My final results:



MOVE	FIT TEST 1 (DAY 1)	FIT TEST 2 (DAY 15)	FIT TEST 3 (DAY 36)	FIT TEST 4 (DAY 50)	FIT TEST 5 (DAY 63)
1. SWITCH KICKS	(75) 37	50 (100)	59 (118)	65	(126) 63
2. POWER JACKS	50	53	59	61	64
3. POWER KNEES	94	109	112	133	118
4. POWER JUMPS	42	40	38	47½	60
5. GLOBE JUMPS	8	9	12	13	12
6. SUICIDE JUMPS	18	20	19	23	25
7. PUSH-UP JACKS	15	17	21	20	20
8. LOW PLANK OBLIQUE	72	90 (45)	(48) 96	(46) 92	(53) 116

Measurements after completing Insanity: weight 51.7kg, waist 70cm , thigh 54cm, hip 92.5cm
More importantly, I felt a lot fitter, and my average running time had improved. Stamina for Capoeira was also up, and people commented that I looked stronger.

I also finally got my t-shirt, 16 weeks after sending my form! I ended up on twitter, to complain about the delay, and it seems that twitter shaming does work.



Insanity t-shirt

I earned it!

Go Pro experiments

September 20, 2015 by Lelé

20 Sep 2015 - Go Pro experiments
I know it's been done to death but I also wanted to attach the GoPro camera to my body during capoeira games. So I did last night. Best part was learning some new effects in Adobe Premiere. Effects Adobe Premiere: Ghosting - Lumar Curve, Horizontal composite - Equalize.
https://www.youtube.com/watch?v=owEsH6sbgfw

Also got this nice game between SJ and Shane https://www.youtube.com/watch?v=re-dInS6g98
I got Adobe Premiere CC 2015 today, and there are a lot of new effects to play with!

Here are some other capoeira videos + Go Pro on YouTube. I can't begin to understand why they don't USE CAPOEIRA SONGS in some of these videos???? philistines!!!!
https://youtu.be/ToJEA8yvyjU
https://youtu.be/miY4UAKwjf4

Mojubá classes – 15 to 20 September 2015

September 19, 2015 by Lelé
Mestre Poncianinho sent us homework on Tuesday! Exciting!!! So after practicing a bit, I filmed myself doing it - better than a mirror. Here's the sequence: https://youtu.be/clSUTPf0NGs

Have had a sore left 'hip' for a couple of weeks. Then on Friday after a kick ass samba roda it got a little worse and Beatrice suggested I go see the osteopath, as being my age doesn't necessarily mean I should be in pain.

Then after running on Saturday morning I started getting shooting pains on the left hip area. So I went to see the Osteopath, same one I saw last year, on Monday. He thinks it's a bit of my back, and the gluteus area. It's all a bit tense in there. Two weeks ago I had to ice my knee after a Friday class when we were doing the movement in the video A LOT. After putting my knee on ice and resting for the day, I was able to go to Sunday class and not feel any pain on my knee. Osteopath thinks it's all originated on my lower back, so here we are again, will be doing treatment for next few weeks. He thinks it should be resolved quickly.

On Wednesday class we did 200 rabo de arraias (facing a chair) and 50 bananeira pushups (with our feet on a chair), in total. We alternated between the sets. My hip handled it ok, but it was aching the next day.

Friday roda was to celebrate Renata and Neil's birthday. I also filmed some games with camera attached to my body.

Neil sang 'Canarinho da Alemanha que matou meu curió', Mestre explained this song (as he was told by other mestres) is about influences of other martial arts in capoeira. So, if during a game someone starts doing grabbing, or moves that are not part of capoeira, this would be an opportune moment to sing it.

Mojubá class – 09 September 2015

September 10, 2015 by Lelé

Tonight's class had SO MUCH CONTENT and it was very challenging.

Mestre Joel got mentioned, and I don't have any of his music (apart from songs in Mestre Acordeon's album, and I wondered who they were from).

On Mestre Acordeon's album: https://www.youtube.com/watch?v=J-SkYMXqs9Y

Can't find his album on for sale on the internet... or YouTube... There's very little info on Mestre Joel on the internet.

Mestre Joel e Mestre Camisa
https://www.youtube.com/watch?v=0_-klrZhFKo
The man himself, singing
https://www.youtube.com/watch?v=GQim2l7aeXA
Also, https://pt.wikipedia.org/wiki/Mestre_Camisa - Mestre Camisa (José Tadeu Carneiro Cardoso - 1956, Jacobina, Bahia) student with Senzala, founder of Abadá-Capoeira. His older brother: Grão Mestre Camisa Roxa (Edvaldo Carneiro da Silva- 1944 - 2013, Bahia).

Got three new albums from Dundak (NOTE: this site is no longer operational)
1) Mestre Caiçara - Academia de Capoeira de Angola São Jorge o Irmãos Unidos do Mestre Caiçara
2) Mestre Azulão Mestre Cabello e Mestra Tisza - Viola Angoleira
3) A Poesia De Boca Rica (I had this one for ages, from YouTube, I had looked for it on Amazon and iTunes before but could never find it. It was on dundak though, so I can finally show my appreciation for this album by buying it!)

Mojubá class – 06 September 2015

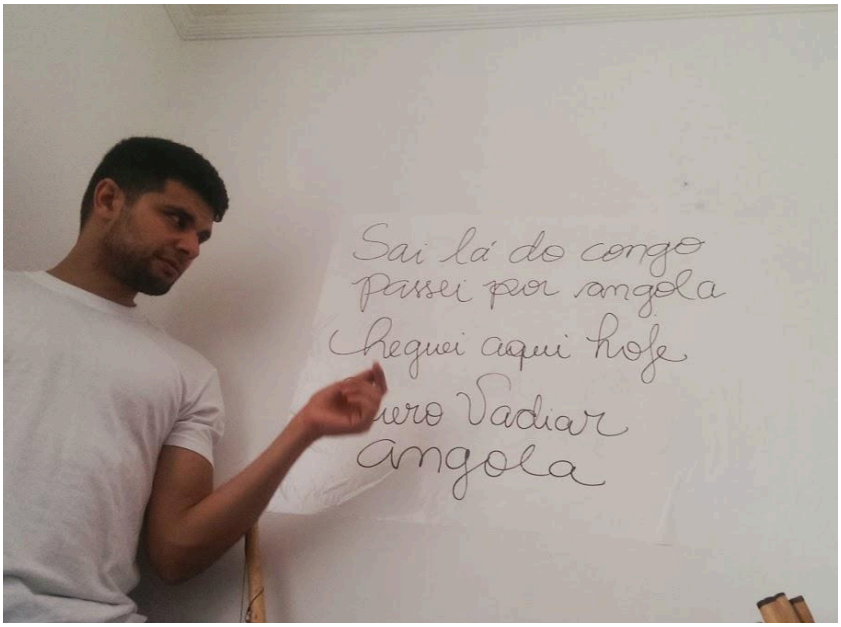
September 6, 2015 by Lelé

In capoeira class the move of the day was, in pairs:
player 1 – negativa, role, stand up (keeping upper body low) into low ponte -> tesoura
player 2 – same until low ponte, then volta por cima, go under tesoura

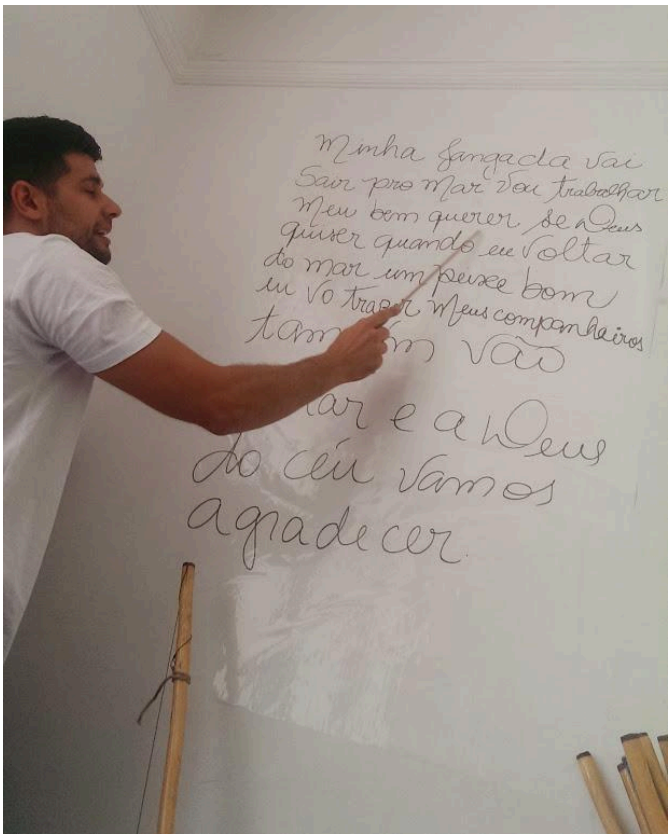
Music class was special!!! Ololade brought a roll of these, which I didn't even know existed Magic' Erasable Whiteboard. Turns out this thing came out of Dragon's Den. If you are as fascinated by it was I was, go here for more info.

When Mestre Poncianinho pulled a sheet out, I was thinking 'how the heck is going to stick it to the wall? Going to need some sellotape' Everyone gasped with delight when we realised magic = static. The thing just stuck to the wall, much like cling film… Hurray!

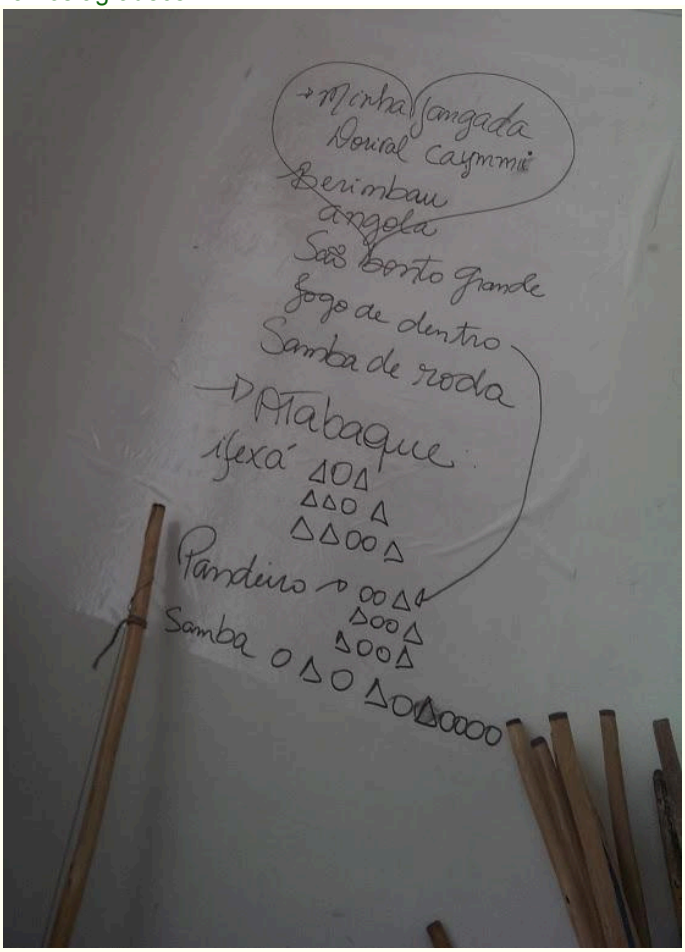
I don't normally play the atabaque in music class, but today I decided to play it and James showed me 'Puxada de Rede – one way of playing it: (double tum) ta tum tum ta – (double tum) ta tum tum ta ta'. Which I will practice this week, along with Samba de roda, which I have been practicing since Luis taught me how to play it in Brasil.
Photos:



Sai la do congo – passei por Angola Cheguei aqui hoje – Quero vadiar – Angola
Suíte do Pescador – Dorival Caymmi



Minha jangada vai sair pro mar – Vou trabalhar – Meu bem querer – Se deus quiser quando eu voltar do mar – Um peixe bom eu vo trazer – Meus companheiros também vão voltar – E a Deus do céu vamos agradecer



New songs! Trip to Barracão da Capoeira, Brazil!

August 29, 2015 by Lelé

New songs! Trip to Barracão da Capoeira, Brazil!
Got back from Brazil, and more specifically, Guaratinguetá, a few days ago. I spent eight nights there, at Barracão da Capoeira's first ever VIVÊNCIA CULTURAL BAOBÁ: Barracão da Capoeira ramificando cultura.

It was my first time there and what stayed with me the most, apart from the amazing people, was Barracão: the building itself. I would have been happy to stay in there a lot longer, as the place has something about it which made me want to practice non-stop. Whenever I was there I would either start training or play one of the instruments. Mestre Ze Antonio's school – university, actually – is also a temple of Capoeira. A very special place – one that will stay with me forever.

Wall at Barracao da Capoeira. The rodas on the floor, recently painted by Pirata, a local artist.

Photos here. I didn't take my DSLR camera, because it's heavy. So it's phone photos only, I'm afraid. All videos filmed/edited by me:
https://www.youtube.com/watch?v=qg-UbfsOsdA&list=PLLtjjEEbz2qZ7NSykj68COLmc8UZzHC8V

I'm still digesting what I have learned, so much I'm not even aware of, learnt by osmosis! But I wrote down some of the songs we learned that I didn't know. Some are Mestre Zé Antonio's, others are public domain songs. Here are some of them:
_____

Listen to Vaqueiro Malvado adapted by Mestre Zé Antonio
https://lelecapoeira.com/multimedia/music/vaqueiro-malvado/

Ô que vaqueiro malvado! x3 (chorus)

Que vaqueiro malvado
Que entrou no meu roçado
Botou fogo na catinga
Cortou o capim do gado
A fazenda não era minha
Era um pasto alugado

Ô que vaqueiro malvado! x3 (chorus)

Que vaqueiro malvado
Que entrou no meu cerrado
Botou fogo na catinga
Cortou o capim do gado
A fazenda não era minha
Era um pasto alugado

Another one by Mestre Zé Antonio. Only have the lyrics for this one, which is about obstacles in life.

Limoeiro de Sinhá
tira a galha do caminho

Tem perigo nessa estrada
eu vou andar sozinho

Limoeiro de Sinhá
tira a galha do caminho

Essa estrada é muito longa
eu vou devagarinho

And this one too:
Olha o balanço das ondas
A calmaria do mar

Agua pra quem tem sede
Saber pra quem vai ensinar

Olha o balanço das ondas
A calmaria do mar

Sou jogador de primeira
Quando afio a viola
Sabiá para de cantar

Olha o balanço das ondas
A calmaria do mar

Amanhã é dia santo
Dia do corpo de Deus
Quem tem roupa vai na missa
Quem não tem faz como eu

Then there's this version with numbers, which also teaches you a bit of the three times table! 😉
https://www.youtube.com/watch?v=8Q5_riqOsgg

Por favor não maltrate esse nego
Esse nego foi quem me ensinou
Esse nego da calça rasgada, camisa furada
Ele é meu professor

Olha lá o nego
olha o nego sinhá

Porque lava roupa com meu nome
Porque lava roupa com meu nome
Porque lava a roupa com meu nome
Senhora dona

A capoeira me chamou
Diga a ela que eu ja vou
Berimbau tocou angola
Vou vadiar

A capoeira de angola
Não se aprende na escola
E que me da muito prazer,
Senhora dona

Sou capoeira de angola,

Minha ropa branca vou usar,
Não se preocupe lavadeira,
Não vou sujar.

This song comes from Jongo. We learned quite a bit about Jongo's history and how to dance it with Vivência de Jongo Quilombolas Tamandaré (Mestre Jefinho Tamandaré). There's a joke that 3D existed in jongo way before modern times. Defesa, Devoção e Diversão! The three jongo drums, one for defence(capoeira), one for devotion(candomble) and one for fun (samba).

Professora Bia sang this one, by CM Marivan from João Pessoa.
Uma oração quando é bem orada
Vale mais seu moço
do que dez mil palavras

Adobe Premiere Pro Effects

July 29, 2015 by Lelé

29 July 2015 - Adobe Premiere Pro Effects

I made this video using some of Adobe Premiere Pro's effects and I decided I should write this stuff down because it's easily forgotten, especially as I only use it very occasionally!

Mestre Poncianinho liked it and published it on his channel, very chuffed!
https://www.youtube.com/watch?v=kWCK-kxyh8U
Lyrics to this beautiful song:
Mar calmo não faz marinheiro forte - Calm sea doesn't make a strong sailor
Mar calmo não leva a jangada pro mar - Calm sea doesn't take the jangada (fishing boat) to sea
A vela precisa de vento forte, marinheiro. - The sail needs strong wind, sailor
Jangada vai onde vento leva. - Jangada goes where the wind takes it
More here https://lelecapoeira.com/multimedia/music/mar-calmo-mestre-calango-biriba/

List of Effects functions/tutorials I have used in all videos:
* Presets -> Blurs -> In and out - good for starting/ending clips
* Video Effects -> 4-colour gradient - used it A LOT in video above(
https://www.youtube.com/watch?v=kWCK-kxyh8U)
* Video Effects -> Lens Flare - Also used in the video above
* Video Effects -> Lightning - Also used twice in the video above to show 'that feeling' of connection and energy you get in the roda!
* Video Transitions -> Cross Dissolve - I used that one mainly to transition between clips, along with Additive & Film Dissolve.
* Video Transitions -> Dip to Black - I use that at the end of a video. Along with Audio Transitions -> Exponential Fade.
* Video Effects -> Stylize -> Texturize

On this Urban Ritual video I used panning (see below) and Texturize
https://youtu.be/06SvtlFmnsA
On this video I used panning/zooming/transitions:
https://www.youtube.com/watch?v=0EIuIMho5YU
How to use panning/zoom in Adobe Premiere Pro
https://www.youtube.com/watch?v=cHl_s19qe70
https://www.youtube.com/watch?v=4rQCuvIoN8c

This one is my latest, testing Go Pro Camera, on foot and on my bike, around Tooting Bec Common. Notice the bad quality (pixelation on the grass) of the video even though it was filmed at 2.7k?
https://youtu.be/ut1H8QkQTGQ
Here it is again. The issue here is with the export settings on Adobe... Change it to Quicktime -> DVCPRO HD (i.e. width=1440/height=1080 25fps - no point in going higher, as files get HUGE!)
https://www.youtube.com/watch?v=p4jnorWwVAM

Still not as HD as I'd expect... Need to investigate further.

Mojubá event and party – 17 to 19 July 201

July 20, 2015 by Lelé

Mojubá event and party - 17 to 19 July 2015 @ Dance Attic, London
https://www.facebook.com/events/771322719655611/

On Thursday I picked CM Ana Dourada from Heathrow Terminal 5, she arrived from Austria. We had a nice ride back to Dance Attic where I dropped her off. In the car she sang this song, which, on Saturday, she taught us during her workshop:
Sua coroa de ouro é o mariô
Sua coroa de ouro é o mariô
Mariô mariô
Sua coroa de ouro é o mariô
Sua coroa de ouro é o mariô
Em toda vez que me louvado
Eu nao deixo de louvar
Eu vou louvando pai ogum
Pra puder me ajuda
Mariô mariô
Sua coroa de ouro é o mariô
Sua coroa de ouro é o mariô
https://youtu.be/AF9LvkfoI6U?t=1m17s

Friday was roda night, so Mestre Poncianinho taught the class, and
Gerardo De Armas Sarria, Cuban drummer, played the drums - in his own inimitable style. He also taught us a couple of songs. Then there were rodas. I filmed a couple of games:
https://youtu.be/pYq8sCCSogQ
https://youtu.be/6QxNgCI3V5Y

Then about 30 of us gathered in the Dance Attic cafe, ate and drank!

The workshops started at 11:00 on Saturday, and we got split into two groups. I went in the smaller room, first with CM Ana Dourada, where I did the translating from Portuguese to English to the group.

Then it was Mestre Pepeto's class. We had live music, so the physical training was mixed with singing. Very nice! I was his 'assistant' for showing some of the moves. Yay! I filmed these during class:
https://youtu.be/JKBRElnmDkA
https://youtu.be/dDhpeQD7E5s
Mestre Boneco, ?? e Mestre Calango were in the bateria.

Then a break, and Mestre Calango, who had an injured knee and couldn't train, taught us this beautiful song:
<iframe src="https://drive.google.com/file/d/1cB_gWOhA3j3cSxiI5CvYjlmjrqRWSyB-/preview" width="350" height="100"></iframe>

Then, rodas, until around five. Then a few of us showered, got changed, ate, went to the park, then a coffee shop. Then PARTY!!!! I danced most of the night and drank quite a few cans of Guinness. We got home at 3am.

The next day I didn't get up until 10:30 (workshops started at 11). I slowly recovered from my hangover and got in at 1pm, which meant I missed Mestre Joazinho's and Mestre Pepeto's workshops... I got there just before the break. We played music together for about 20 minutes after the break. Then all the mestres (Calango, Ana Dourada, Pepeto, ??, Boneco e Joaozinho) spoke about what was

currently in their list of interest/work. Musicality was a common theme. And movement refinement and history/ancestry.

After that Mestre Boneco's workshop we played in pairs for about 10 minutes. To close the event: 'roda de mestres'. I'm glad I went!!! When I got there my voice was really hoarse, but after all the singing it was back to normal.

Some videos I took:
https://www.youtube.com/watch?v=5TyS5n30CfA
https://www.youtube.com/watch?v=AIElaw_3APg
https://www.youtube.com/watch?v=u66hFo5wA1k
https://www.youtube.com/watch?v=oMUF4YIJknc

A video I made while playing around with Adobe Premiere:
https://youtu.be/SjmUc1R_vRQ

All Photos/videos on flickr: https://www.flickr.com/photos/plasmatika/sets/72157653792280983

Mojubá class + Brixton Roda – 12 July 2015

July 12, 2015 by Lelé

Mojubá class + Brixton Roda - 12 July 2015
Another first for me, macaquinho. I need to work on the technique but I have the basic principles down.
http://youtu.be/PomfAE61V-w
This is how it's done properly
http://www.youtube.com/watch?v=bOCoFaHrUfc

Followed by music class, and then 2 hour rehearsal for the October show! I had put myself forward for dancing and music, but then when Mestre asked who was going to be dancing I suddenly realised I just want to do the music, not bothered about dancing at all, there was no urge to say 'me' when he asked. I was practising with one of the heaviest berimbaus in the group - that was a good challenge for me!!! I'm really going to enjoy the practice sessions for the show, it's just so much fun playing music and singing: there ain't many other places I would rather be to be honest.

After rehearsal I went to a friend's birthday bbq in Brixton for a couple of hours and then to Windrush Square. I saw on Facebook that there was an https://www.facebook.com/events/1601866356768584/1603883556566864/ Public Roda in Brixton for M.Carlao and Pedro Lima who are going back to Brazil. I never met either of them, so it was nice to have this chance.

When we arrived this was the full game we saw:
https://www.youtube.com/watch?v=9Zzq6Bef_IU

One of my friends from the other group I trained with, Mela, was also there. I tried to get us to have a game together, but Mestre put me and this man together and we had a fun, scrappy game - my husband filmed it and I got much to learn from it!
https://www.youtube.com/watch?v=cWqcw2gNOL8

There was a local with a toy snake wrapped around his neck who kept walking into the roda. He was completely off his trolley, but this is a par of the course when you have rodas in the street. Handled beautifully here: https://youtu.be/iPh6zuUtGss

And then this rather special game: https://youtu.be/0VdCuhg2omg

Also, we practiced this quadra by Mestre Bimba on Weds music class:

https://www.youtube.com/watch?v=s-Xu9vRtugM

CM Ana Dourada 30 Years of Capoeira – Austria

July 2, 2015 by Lelé

Contra Mestra Ana Dourada 30 Years of Capoeira – Austria, 26 to 28 June 2015
My first Capoeira event abroad, since the Brazil (Araruama) crazy adventure back in April 2013 with Guimba and DDL. Also my first trip to Austria and Switzerland! Because the event took place in Bregenz it made more sense to travel to Zurich then get a train: quicker AND cheaper flight, from Gatwick.

I was one of the first people to say I'd go, back in January, I'm not even sure why as I didn't know who else was going, but thankfully, Paula, Dayanna and Flavia eventually joined. We were told we would be staying together at Ana's nephew's flat, on Bahnhofstrase, 6858, Schwarzach, Austria.

So, I woke up at 4am on Friday morning and got in the taxi to Gatwick at 4:45, from my house it's pretty quick – about 35 minutes when there's no traffic. At the aiport I met Dayanna, and then Ponciano and Irineu at the departure gate. A quick 1 hour and 20 minute flight later and Dayanna and I continued by train. Poncianinho and Irineu were getting picked up by car.

Dayanna had never been to Austria either, but I had planned the journey by train from home: Train to St. Gallen, then change to train to St. Margrethen, finally train to Bregenz. We bought our tickets and off we went with an ETA of 13:00. Dayanna ended up helping me with one of my cases, my backpack with all the bedding was a tad too heavy and it has no wheels… We missed one of our connection trains to St. Gallen, but still managed to get there on time to be picked up at the train station by Pepeto and Capoeira Austria!

Dayanna took this photo of me while we waited for train to St. Gallen.

Then we arrived at Luciana's house. Irineu Nogueira(London), Prof. Jana CDO(Munich), Mestre Jason, Mestre Poncianinho, Iuna (Berlin) were there, and more people arrived… We were entertained by Irineu for a while – he used to be in 'Banana Split', which I vaguely remember from when I lived in Brazil. So charismatic and flamboyant. I ate some yummy rice pudding while listening to his tales.

Relaxing while waiting for lift at Ana's garden.

A bit later Mestre Boca Rica(Barcelona), Mestre Parente CDO(Liverpool) and CM Izol(Berlin) arrived. We were sat in the garden and it was HOT! We could also see the Alps around us.

Then Ana took us to where we were staying, which was about a 15 minute walk away, here (ish): https://goo.gl/maps/1pqCP. Paula was already settled, as she had arrived the night before. We had a room to ourselves. Floor sleeping, which I thought was a good thing because my back had been hurting for the last few days, like I pulled a muscle or something. Camping always does my back wonders, I figured this would do too. Provided I could actually get some sleep. People in Austria seem to like these robots (rasenroboter), they were everywhere mowing lawns We agreed it was kinda spooky!

Rasenroboter!

Martin was our host, born and raised in the area, and very hospitable. Marita and Dana had been staying there for the first night, but were 'moving' to another place, Luciana took them there. This was some of the view from the balcony, Alps and barn!

There were a lot of converted barns everywhere.

Beautiful Alps

This is just another converted barn, on the way to Ana's house.

Event's line up/info

Mestre Poncianinho (Mojuba London)
Mestre Boca Rica (CDO Grupo de Capoeira Cordão de Ouro Barcelona)
Mestre Pepeto (Barracao da Capoeira Athens)
Mestre Parente (Cdo Liverpool)
Mestre Calango Biriba(UNIÃO CAPOEIRA From Brazil)
Mestre Pezão(Capoeira Angola Dende de Mare London)
Mestre Irineu Nogueira(London)
Contra Mestre Braulio Cavalheiro (Malaysia)
Contra Mestre Primo (Cdo Bolonha)
Contra Mestre Jason (Dandara Grecia)
Contra Mestre Manga (Capoeira Austria)
Contra Mestre Izol (CDO Berlim)
Prof Dengoso(Capoeira Uniao Switzerland)
Prof Paulo Soneca Paulo(Capoeira Unioa Germany)
Prof Janaina (CdoMünchen)
Instrutor Silvio (Alemar Capoeira Germany)
Instrutor Bambu (Mojuba Italy)

Friday:
18.00 p.m. registration
18.30 till 21.30 p.m. capoeira workshop and roda

Address:Landessportzentrum Höchsterstr.82
6850 Dornbirn

Friday: Party:ab 22.30 Uhr Live Samba Bar La Gondola

Saturday:
11.30 a.m. registration
12.00 a.m. till 19.00 p.m. workshops, rodas and Show
Address:Volksschule Bütze Wolfurt

Saturday:Party: ab 22 Uhr Cuba Cuba: Bar Bregenz

Sunday:
12.00 a.m. till 17.00 p.m. workshops and rodas
Address:Volksschule Bütze Wolfurt

Sunday :Party Luau the lake.

Prices:
3 Days: 80€
2 Days: 70€
1 Day: 50€

After getting ready and making our floorbeds (when in a German speaking country, build words like they do!) we went to Ana's at 5(ish) to get a lift to the event. We registered for the event and got yellow armbands. My memory is failing me now! But I think we had a workshop with Mestre Parente and Mestre Jason. I liked Mestre Jason's sequence and also learned something for next workshop: film the sequences, because right now I don't remember them in full! One of the students, Maria, was doing that.

Mestre Jason's workshop

We finished with a roda – I had a great game with Marita, then back to base to get changed. Oh, I nearly forgot, Ana got kicked quite hard on the face, right at the end of the roda! Mestre Poncianinho had called it to end with the berimbau, but she wanted to carry on playing and bam! Hit on the eyecheek by Mestre Izol. It swelled up badly straight away, must have been very hard. Mestre Izol moves incredibly fast and is very bendy! We got a lift back with Jeremias, one of Ana's student who spoke Portuguese and English very well and was a gentleman. His wife: a Brazilian we were to meet on Sunday: Samara.

The bar where the party was going on was very near us, so we just walked there. When we got there Ana said we could eat anything from buffet for 7.50Euros, bargain! Then we realised the buffet was the same pasta with spicy sauce, ham/cheese sauce and no sauce. And some salad. We were all famished and it tasted pretty good. I'd have been happy with the ham/cheese pasta alone. I ate two massive platefulls, and only managed to drink three beers because I was so full! Music was live and it was great, there were two cavaquinhos! A lot of dancing and singing, then all done at around midnight. I had two cheeky fags I bummed off people, I really don't know how to socialize without them.

Time to dance

No one asked me to dance! It's true what they say: once you hit 40 you become invisible! I'd have said no, as I hate couple dancing, but that is NOT the point damnit!!!!!

We then had a bit of an epic situation to deal with. In theory, Flavia was in a taxi on her way to the pub, but she never turned up. So Ana told us to wait by the road as she would arrive any minute. After a while there was no sign of her so we called her(Luckily my phone can be used in Europe at no extra cost!). Flavia said she was walking down the road and we started whistling and asking if she had just seen things going past us. We finally figured out she was nowhere near us. We didn't know the full address of where we were, Ana and Poncianinho weren't answering. So we went back to the flat, we took the geolocation (thanks Google Maps!) and we sent it to her. About 30 minutes later Flavia finally arrived. She had had a nightmare evening getting there, starting with a delayed flight, no one speaking English, and deserted streets: finding taxis was difficult! But we managed in the end! Go us! Go Flavia!

Saturday 27 July 2015

Didn't get much sleep: flies and snoring kept me awake, but at least my back felt better. And Paula cooked a great breakfast for us: eggs, tomatoes, spinach, hummus and tuna. And green tea. We couldn't work the coffee machine! What's wrong with instant coffee people?!?!?! We got a lift from Ana's with Canario to a lovely looking school in Wolfurt, Montfortstraße. Dayanna took this selfie outside the school, my favourite!

bananas crossing

The day started with Irineu's Afro dancing workshop, which was HARD and wonderful.

Then a workshop with Prof. Janaina, one of the exercises was to move ALWAYS with at least one hand touching the floor.

Training with Dayanna

CM Ana Dourada and Prof. Janaina

Video: https://www.flickr.com/photos/plasmatika/19271415986

There was also a workshop with Primo (mostly singing) and a sequence that stuck with me. Mestre Izol. Mestre Pepeto asked me to translate for him for a bit, then after a while he spoke in pretty damned good English himself. He did the same in the last workshop

Then roda(s). I had a really vivacious game with a guy who looks like Steve Buscemi (and my father) and we became mates after that. I can't remember his name though. By the end of the day everyone was exhausted and everyone had made new friends.

Jeremias came to the rescue again, he drove us back home then picked us up later and took us to Cuba Bar in Bregenz. I had tried to buy smokes earlier but the machine wouldn't take my money. Later I found out that you need a card (so underage kids don't buy them) – a kind man helped me buy them, he let me use his card once I explained I was from London and the machine didn't seem to work. So I had plenty nicotine and alcohol for the night. PARTY!!!

Sweaty People!

Shinny Happy People

Sunday 27 July 2015

We went to sleep at 5:00, but before that I made us some kind of food with the leftover chicken Paula had cooked and a can of beans and another one of lentils. And some frankfurters I found in the fridge. Surprisingly tasty and I think it saved our lives a bit. At 6 the church bells went MAD, they rang for what seemed like an eternity in some elaborate Sunday morning church concert. I mean, wtf, seriously???? Got some sleep after that and we were up around 10, hungover and exhausted.

Luckily (thanks to Insanity I think!) I had no muscular pains of any kind, but some people complained of sore legs/hips. No wonder really, we trained A LOT on Saturday and danced for most of the night! Flavia left earlier as she was getting a lift to the venue, on account of having a suitcase and leaving on Sunday. Dayanna, Paula and I had a nice relaxed breakfast and got the bus to the venue, which was the same as Saturday. We were about an hour late and missed the Maculele class which was just as well, because I don't think I could have coped with hitting sticks and jumping around given the sorry state I was in when we got there.

We walked in sheepishly halfway through Mestre Calango's Maculele class, and I still had to put my lenses on. The ones I brought with me are the disposables which are way too big, so it takes a long time to put them on, and my eyes were aching from tiredness. Anyway, I put them on and laid on the floor. Mestre Poncianino gave me two aspirins and I got ready for the next class with Contra Mestre Braulio Cavalheiro (Malaysia). He also had a hangover. Pretty much everyone was hangover and exhausted. Part of the challenge getting through this!!!!! I was training with a girl of about 12/13 years old and it was easy going, thankfully. Enjoyable too, she was very cute and smiley.

I got through Mestre Boca Rica's workshop – JUST. My legs had nothing left, neither did anyone else's. But I did talk to him and said I was going to stop, I felt dizzy and my brain just wasn't working anymore and couldn't do the sequence he had given. So I stopped, but his class finished 5 minutes later.

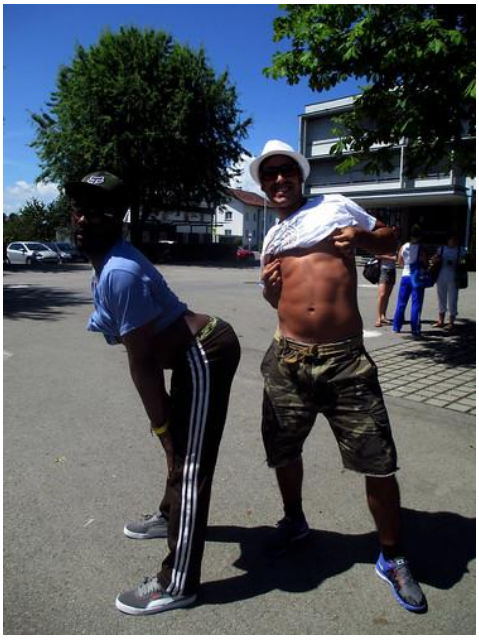
Then it was time for a 20 minute lunch break. I had coffee and cake. I said to Ponciano I was really sorry but I didn't think I'd make it. He said to at least try for a bit and see. So I did. And it ended up being quite enjoyable! Because I knew his class, I wasn't having to think as hard – and my body started responding again (coffee + sugar), so I finished the class! The hangover was gone and I felt normal again. Mestre did performance where he tells a story he was told as a child, and he does capoeira moves as a monkey, snake, tiger. I have seen it once before and it's amazing. So proud and privileged to be his student!

Mestre Poncianho's workshop – last of the day.

Then Ana gave a very emotional speech, she comes from a family of 14 children! What a woman. Batalhadora mesmo! as we say in Portuguese.

Flowers for a beautiful flower!

Group shot

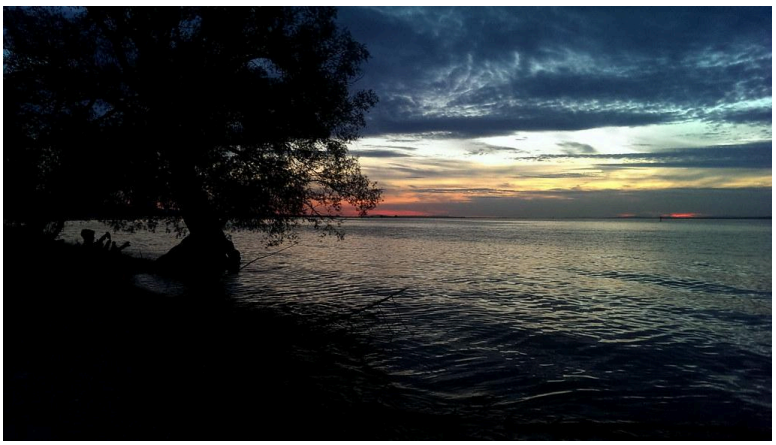


Funniest pic of the event, taken outside the school. Freedom + Pé Rachado = sexey!

Once again kind Jeremias came to our rescue! All the shops were shut and we had no food or booze. So he drove us to where his wife works, only petrol stations are open on Sundays, and she works in one with a really nice self service cafeteria. She gave us some money off vouchers too, for the food. We got some cooked food, which I devoured there and then, so hungry! We drove back with his wife, they dropped us off by the lake for the luau, and went home, to drop the car and come back later. Jeremias, you are a star!

So we spent the rest of the evening by the lake, taking photos, singing. Couldn't drink much (not a bad thing) because we had no beers, and the nearby place closed at sundown. Still managed to get two pints of beer. We sat by the fire when it got dark, and the Mestres were doing a bit of brazilian rapping, which was basically them taking the piss out of Pepeto, and Pepeto failing to rhyme whenever he tried. Very funny.

We sang Radiohead's 'Creep', oh yes we did! We sang it well…


Sunset @ the lake

Hairy Potter by the Fire of Doom

Taxis picked us up to go back to base – while we waited a car turned up and accelerated down the road towards us, very noisily, it was kinda scary. Another car try and failed to do a doughnut. Actually some of the driving we saw was hair raising. Easy to forget driving in the UK is safe and done well most of the time! Marita and Dana joined us at the flat for our last night and slept in the living room.

Sunday 27 July 2015

Not a great night's sleep again, but I got some sleep, and also had a crazy sleep paralysis dream, where I kept trying to scream and run, hadn't had one of those for ages, I think it was due to exhaustion!

Awake at 9:30 then we started packing slowly, showered… Said bye to Marita and Dana, and had our best breakfast yet! At the bakery near the flat. What a treat! Then we got a bus to Bregenz and started our three train journey to Zurich, which went quite smoothly, we didn't have to wait for long for the connection trains, all in all a great journey.

With my homies on the train to Zurich

Once in Zurich airport we put our bags in lockers and took a tram (Number 10) to Zurich town – we had some lunch by the river, took some photos, then back to the airport. I ended up having another coffee at 19:30, I was so tired. Then our flight got delayed by 1 hour. We didn't get back to Gatwick until 23:30.

Photos, some mine, some not (most are not public, have to be my friend to see them)
THE END!

Update: The trip ended up costing more than I thought it would! It was meant to be a cheap weekend…
72.62 – Insurance £17.43, Chocolate @ Airport = £53.59+1.6
125.04 – Flight
35 – Taxi to Gatwick
350.78 – Euros/Swiss Francs, all spent
56.26 – Train ticket to/From Bregenz
TOTAL – £639.7

Galope – Gonzaguinha

June 22, 2015 by Lelé

We have been learning this song. There are many versions of Galope out there, in Capoeira the words have been changed to fit its context, here are two examples:

Gonzaguinha's Version – 1973 – I won't translate because this one is worth learning Portuguese just to understand it in its natural environment/context! (Also I'm pushed for time!) Except for one cutting sentence… See below. https://www.youtube.com/watch?v=dsDj2XKM3E8

O galope só e bom quando é a beira mar
O galope só é bom quando se pode amar
Esse mote só é bom bem livre de cantar
Falar em morte só e bom quando é pra banda de lá

É sacode a poeira
Imbalança, imbalança, imbalança, imbalança

Casa de ferreiro, espeto de pau
Quem não engole espinha nunca vai se dar mal
Quem não dança minha dança é melhor nem chegar
Se puxou do punhal tem que sangrar
Tem que sangrar tem que sangrar

É sacode a poeira
Imbalança, imbalança, imbalança, imbalança bis

Me dê um cadinho de cachaça…
Me aqueça, me aperte, me abraça…
Depressa, correndo, vem ligeiro
Me dê teu perfume, dê um cheiro
Encoste em meu peito o coração
Vamos mostrar pr´esses cabras como se dança um baião
E quem quiser aprender é melhor prestar atenção

É sacode a poeira
Imbalança, imbalança, imbalança, imbalança bis

Deixa essa criança chorar, deixa essas criança chorar
Não adianta cara feia, nem adianta se zangar

Que ela só vai para quando essa fome passar
… e doutor, uma esmola a um pobre que é são

Ou lhe mata de vergonha, ou vicia o cidadão
(… and Mr., charity to poor person who is sane, will either kill them with shame or turn the citizen into an addict)
É sacode a poeira
Imbalança, imbalança, imbalança, imbalança

Mestre Acordeon's version: https://www.youtube.com/watch?v=3v--q7CfkkE
Mestre Marron's (Capoeira) version: https://www.youtube.com/watch?v=ELAoITxK8eo

Mojubá Music Class – 14th of June 2015

We were going to have a picnic today, but because it had been raining earlier it got cancelled. Capoeira and wet grass don't mix! The purpose of the picnic was to raise money for the victims of the earthquake in Nepal. Nevertheless, Eva designed a set of Capoeira postcards to raise money for the cause, and I got five. I'm currently trying to get as much Capoeira themed art for my house and this will be a treasured addition to the collection. Just need to find a five aperture frame, but there are lots of them around these days. You can find anything on the internet!

The music class itself was quite special. Mestre Poncianinho is putting a show on, scheduled for October, and today, as well as the customary music class instruments, there were two people on guitar, one on the base and even a trumpet! And then the *pièce de résistance*: a superb electric berimbau, designed and built by Neil Emmanuel. I was mesmerised when I saw it, and also very happy – these unexpected pleasures in life can sometimes wash all your worries away. The amplifying is done on the string itself, not the cabaça (for that you'd only need a microphone, I guess).

Anyway, a picture or three speak a thousand words – and I haven't got much else to say, so here they are! The axé knob controls the volume, of course! As we say in Portuguese: *Muito massa! Muito fera! Do bicho!* (at least that's how people spoke back in the late 80s, when I was last immersed in the language). Sick innit blud?

Like any self respecting musical knob, this goes up to 11, spinal tap style!

07 June 2015 - Mestre Marcelo Angola

https://www.youtube.com/watch?v=6KjuHxStHWE On Friday class, 5th of June 2015, Mestre Marcelo Angola came to Dance Attic to do a workshop. He lives in Sweden, and his daughter, who lives in Bahia, is spending a few months with him here. Mestre Marcelo Angola is a student of the illustrious Mestre Curió and just imagine what an honour it is to meet him!

The workshop itself consisted of Angola movements, two in particular I will be working on from now on to make it part of my repertoire!
rasteira + aú de cabeça
when opponent does a rabo de arraia, do cata milho, then slide under the other player's leg to give a cabeçada and push them to the floor. We learned two new songs:
Adeus Adeus
Eu ja vou me embora
Vou levar meu berimba
pra poder jogar angola

Vou me embora vou me embora
Pela barra afora
Areia branca sacode a poeira
Vou ver Janaina
Rainha do mar

On Saturday Urban Ritual Roda was on, and Mestre was there again. This was my second time and I got to play, with him no less! I filmed Marta's game and my husband filmed mine, which had a very funny ending. I had been sitting waiting to play for about 40 minutes and I hadn't warmed up, so this was to be my first time going to a roda cold, I was very worried! I thought that having been singing all that time would be helpful somewhat and it was - it also helped that it wasn't a cold night!
https://youtu.be/wNGZpBgUSX0
https://youtu.be/1Xemdj5NSU4
Mestre himself pulled a muscle, he's doing so many workshops he says his whole body is completely tensed up! The life of a capoeira Mestre can be very hard on the body.

Mojubá Music Lesson – 24 May 2015

We practiced these 'São Bento Pequeno' repiques
Below the toque and the repiques in Mestre Poncianinho's notation.

In keyboard notation – the (tss#) is for advanced
tsh#tsh# dim dom
to do the repique: tsh#tsh# dim (pause and miss the dom) – now the 3 repiques
domtss# domtss# dim dom
domtss# domtss# domtss# dim dom
dom dim dom dim dom dim dom

Exercise: do the opposite repiques, with Angola
And then we learned this beautiful song. Prof. Kebrado was playing the guitar and Mestre Poncianinho told us that Mestre Pastinha's rodas sometimes had a guitar – as did many others back in the day.

Sobrado de Mamãe debaixo d'agua
Debaixo d'agua Por cima da areia (sand)
TESCO
Every little helps
THANK YOU FOR SHOPPING WITH US
Tesco Stores Ltd
Registered Office
Tesco House, Delamare Road
Cheshunt, Herts. EN8 9SL
www.tesco.com
VAT NO: 220430231
MIX
Paper from responsible sources
FSC® C018525
If you change your mind about your purchase, please retain your receipt and return it to the store with the product as sold within 28 days.
Conditions apply to some products, please see instore for details.
Your statutory rights are not affected.
tem ouro, tem prata, tem diamente
que nos alumeia

Here's one version by Mestre Marrom found on YouTube:
https://www.youtube.com/watch?v=RStFUB7Ybro
O sobrado de mamãe é debaixo d'água
O sobrado de mamãe é debaixo d'água
Debaixo d'água, por cima da areia
Tem ouro, tem prata
Tem diamante que nos alumeia
Tem ouro, tem prata
Tem diamante que nos alumeia

Catherine and I had finished painting two more berimbaus and we brought them in – Catherine's are a work of art, both berimbaus painted by her really are intricate and quite awesome. She's an architecture student, hence the 'amazingness' of these! The lines which give it a cracked effect were hand drawn… Everyone was marvelling at this one in class today.

And here's mine… Looks like it was done by a child, that's because my drawing/painting skills didn't get developed past childhood. I'm happy with the actual beriba on this one, I think the colours are good and I had a great time painting it. The tree on the 'day' side of the cabaça gave me a lot of grief, I had to paint it twice and even 2nd time around it didn't come out how I wanted. The tree on the 'night' side was more successful. I wanted them to look the same, because it's supposed to be the same location – but it wasn't to be.

It's a lovely feeling: seeing the berimbau you painted being played in the roda!
This design was inspired by Mestre Poncianinho – he said that when he was younger there was a berimbau with a landscape/tree in his academy that he liked very much. Not sure where the day/night idea came from, I don't actually remember what made me make that decision… I think it just sort of happened. Firstly I painted my own cabaça (on the left), so this is actually the second one I have painted like this.

How to paint a berimbau

Finally, Prof. Kebrado shared this video, Roda do Grupo Cordão de Ouro, from 1991. Lots of things to watch here, I have watched it three times now, what really stood out on the first watch was the massive atabaque. Second watch I was looking for Mestre Ousado, who apparently is there, and I think I spotted him at 3:15, but it's really hard to know for sure. On the third viewing, at 2:40, I saw a kick I haven't seen done before… The player on the right does a meia-lua de frente (or passa-pe), and without putting the kicking leg on the floor he uses it for momentum for flipping up in the air. Amazing! I don't know what his name is, but I have named him 'Gafanhoto' (grasshopper)! Going to watch it a few more times and see what else I can find.

1st May 2015 - Berimbau Orchestra Practice

First tsh#dom tsh#dom dom (base)
Second tsh#dom tsh#domdomdom
Third dom dom dom domdom
4th berimbau – advanced
All instruments https://www.youtube.com/watch?v=bhGyfmF4ywA

30 Apr 2015 - Berimbau Toques – Practice Video & MP3

Last week I was playing with Adobe Premiere, so I could make some Berimbau ringtones using the berimbau. I used my phone to record it. Then I thought wouldn't it be useful if I could record all the berimbau toques I practice regularly to play along to?

I started working on this last Thursday. At first I was using my husband's fancy analogue microphone (Sennheiser e815s) and using an adaptor to plug into the computer. My husband suggested I use Audacity to put it all together. He uses it for his techno/D&B/breaks mixes on Mixcloud.
First of all: Audacity. We have Reason at home, from years ago, but that software is way too advanced for someone like me who has no sound engineering experience WHATSOEVER. It took me a while to get my head around Premiere Pro (for videos) at home, alone, but I think it would take three times longer just to get started with Reason. Anyway, Reason has never been reinstalled since we got a new computer, because we don't use it all. Audacity on the other hand, took 5 minutes to install and has an amazingly intuitive UI. And it's FREE! Best things in life are free… I was up and running straight away. One of the most positive experiences with software I have had in a LOOOOOONG time.

Then the microphone: that was a disaster, the caxixi sound wasn't even coming through, and the berimbau itself sounded very low and there was a lot of white noise when I was speaking. Also I was having to amplify the hell out of it and even then it sounded terrible. So I made an executive decision to record with my phone. I swear (not being paid to say this), the HTC One is the swiss army knife of phones! I didn't think the recording quality would be any good but it was vastly superior to what I was getting with the beautiful, but useless, microphone. When I copied it over to Audacity there was hardly any white noise AND the volume was decent, so I hardly had to amplify it!!! I was set to go.

I then spent four solid days recording and editing each toque. Before I started classes with Mojubá Capoeira I knew the three basic toques: Angola, São Bento Pequeno, São Bento Grande. I learned Samba de Roda from You Tube, and had tried to learn other toques via the internet, but hadn't made much progress. Then about ten months ago I started going to the music class on average twice a week and learned all the other toques listed on the Capoeira Toques page. I had so much fun playing with the sound waves and adding all the sound effects – and I apologise if they are a bit too much, I just couldn't help it. My berimbau playing could be better too, I'm not an advanced player – just imagine how cool this would be with someone who's proficient! A lot of capoeira albums have sections on berimbau toques. I made each toque last for an average of 2 minutes (some longer!), as that's normally how long I spend on each when I practice at home.

Initially I was recording the toques with a viola and a médio and trying to mix them together to play at the same time – and this can be heard in the Angola track. But turns out the viola was always slightly faster than the medio, even at its slowest, and changing the pitch changed the quality of the sound. So I did copying and pasting and some sound sorcery for the times when it sounds like there are two berimbaus.

If you ever play along, let me know if it's helpful! On the video version I added the notation to each toque. I sound the toque at the start of each track, because that's a very useful technique when learning. I added 'reverb' when I speak as it makes my voice sound less annoying and I used the wahwah, paulstretch, reverse and phaser liberally throughout most of it. Towards the end I used the sound effects less and less as I got bored of them!

Another fun part of this exercise was taking the photos for the tracks. My favourite is the first one, the berimbau with headphones on, which I took in between recordings. On the background it's my computer with Audacity and Soundcloud loaded up. My cat, Rusty, also features on a couple of shots, which were all taken with my 'swiss army knife' phone too.

I had recorded Samango, but after listening to it I realised it was just too messy, so I left it out. But here is Samango being beautifully played by Mestre Ze Antonio and Mestre Poncianinho!!! Samba de Roda is messy too, I need to re-record. I think my favourites in there are Cavalaria, Santa Maria/Apanha a Laranja and Amazonas. I initially 'released' the tracks one by one on sound cloud, so here they are:

https://soundcloud.com/leticia-tootington/sets/berimbau-practice-toques

I would like to thank Mestre Poncianinho and all the friends at Mojubá Capoeira with whom I practice, as I have learned so much, not only from Mestre, but from many individuals from the group too! Also thanks to Prof. Kebrado for some of the music lessons and toques (Angola tradicional & the variation, in particular)!
Watch the video: https://www.youtube.com/watch?v=FfgSjZwT27c

Mojubá Music Lesson – 16 April 2015

We practiced this São Bento Grande repique, amongst other things:
tsh#tsh# dim dom dom x2
tsh#tsh# dim dom
dom# dom dom dom dim dom dom
dom dim dom dom

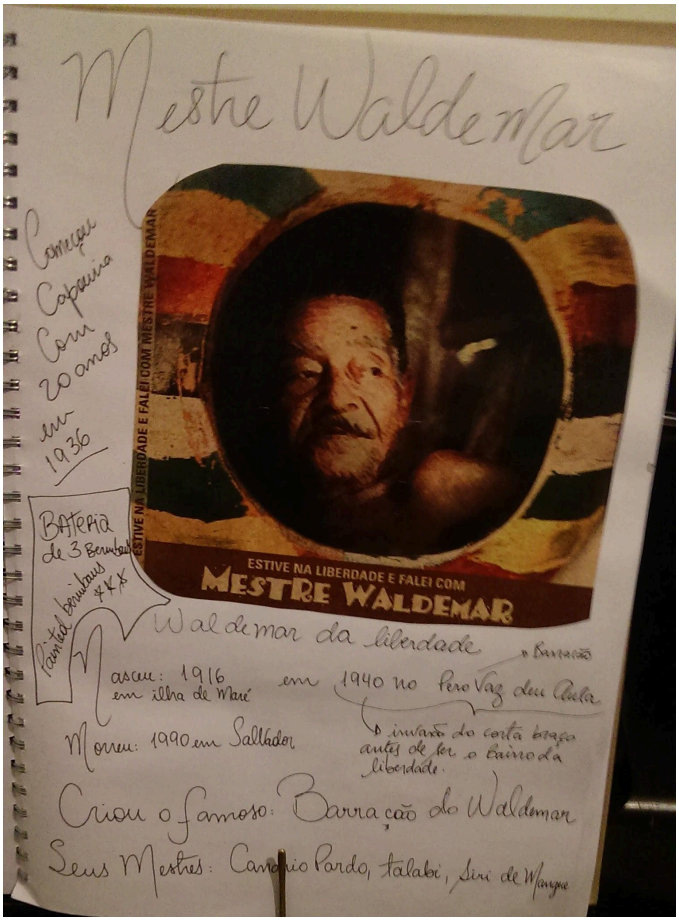
I was on the berimbau tonight, but I filmed this to practise the pandeiro at home
https://www.youtube.com/watch?v=i_Lpj2ac16w

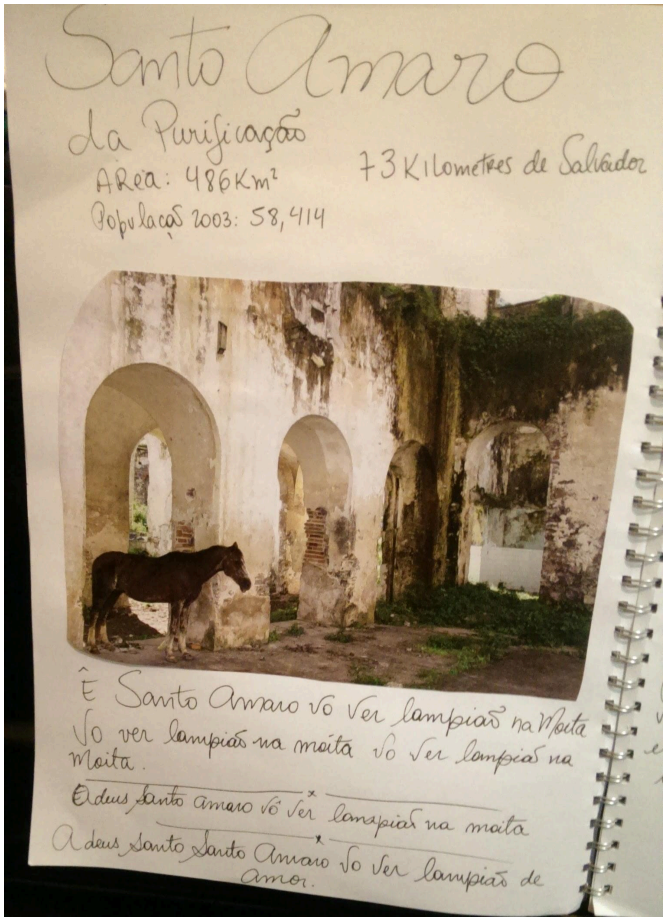
We continued learning about Mestre Waldemar da Liberdade – from Mestre Poncianinho's amazing technicolor notebook.

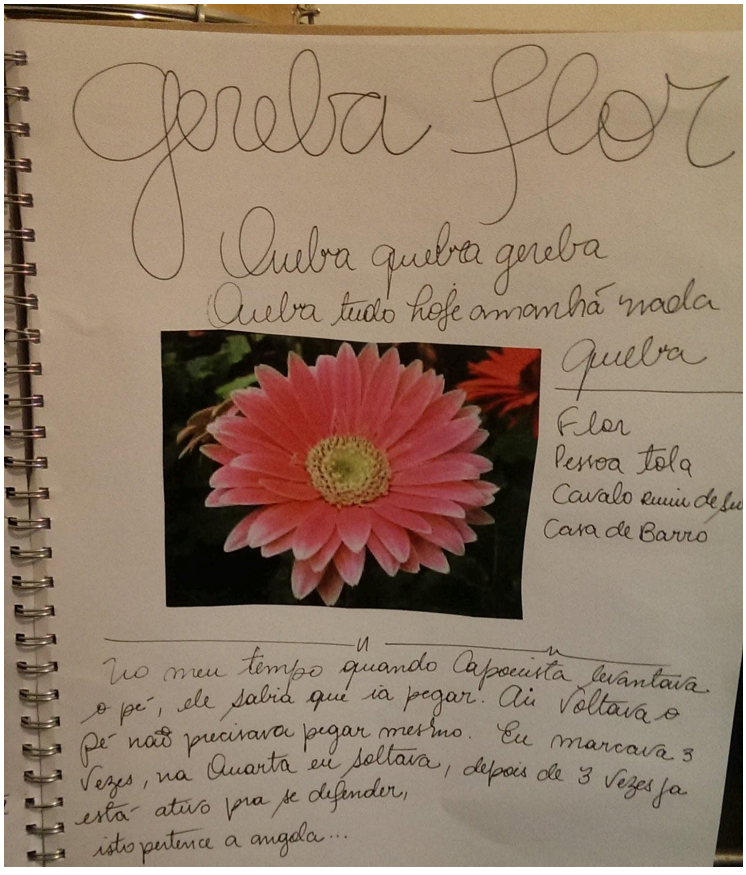
CD Estive na Liberdade e Falei com Mestre Waldemar (YouTube) – Audio interview with Mestre Waldemar https://www.youtube.com/watch?v=1ddFVY1yyKw

Waldemar is rumoured to have started tradition of painting berimbaus, as well as the now traditional three berimbau lineup! He created the famous Barracão de Waldemar, which inspired many songs as well as the name of the group we are a part of Barracão da Capoeira.

Santo Amaro is a famous place, 70km from Salvador. Many mestres like to give interviews here, while horses wander by… Under the photo, three versions of '*Adeus Santo Amaro*' – another common verse: *Vou ver Lampião já vou"*


Mestre Waldemar
Começou Capoeira Com 20 anos em 1936
Bateria de 3 Berimbaus Pandeiro, Atabaque, Agogô
ESTIVE NA LIBERDADE E FALEI COM MESTRE WALDEMAR
Waldemar da Liberdade
Nasceu: 1916 em Ilha de Maré
em 1940 no Pero Vaz deu Axé
Morreu: 1990 em Salvador
Criou o famoso Barracão do Waldemar
Seus Mestres: Canjiquinha Pardo, Talabi, Siri de Mangue


Santo Amaro
da Purificação
Area: 486Km²
73 Kilometros de Salvador
População 2003: 58,414
É Santo Amaro vô ver lampiões na Maita
Vô ver lampiões na maita vô ver lampiões na Maita.
Adeus Santo Amaro vô ver lampiões na maita
Adeus Santo Santo Amaro vô ver lampiões de amor.


gereba flor
Quebra quebra gereba
Quebra tudo hoje amanhã nada
quebra
Flor
Pessoa tola
Cavalo ruim de
Casa de Barro
No meu tempo quando Capoeista levantava o pé, ele sabia que ia pegar. Ai voltava o pé não precisava pegar mesmo. Eu marcava 3 vezes, na Quarta eu soltava, depois de 3 vezes ja esta ativo pra se defender, isto pertence a angola...

Gereba has various meanings: flower, foolish person, untamable horse, mud hut. When ‘Quebra Gereba’ is played in the roda, take it to mean: ‘give it all, the time is now! Play your best!’.

When Mestre was younger if that song played it would mean someone was going to end in hospital, or with some bump or another! And because there were no ice packs back then, the injured would end up with their head under the cold tap water remember this from ‘Only the Strong’?

Songs: *ai ai ai Aquindereis* and *Marimbondo Marimbondo Pelo sinal* – A couple of more songs to practice. Marimbondo = wasp – ‘pelo sinal’ in this context means you are marking someone – the target area, and then you know where to sting them.

Mojubá Lesson – 13 April 2015 – Mestre Waldemar

sequence to practice
player 1: rabo de arraia, au over tesoura, land into negativa -> tesoura
player 2: esquiva -> tesoura, face opponent landing from au, go under the tesoura

Music lesson
We are learning Mestre Waldemar da Paixão. Mestre Waldemar's songs originate from literatura de cordel(English version).
CD Estive na Liberdade e Falei com Mestre Waldemar (YouTube)">Audio interview with Mestre Waldemar https://www.youtube.com/watch?v=1ddFVY1yyKw

Next Music Lesson about Mestre Waldemar…

Mestre Poncianinho showed us how to put the instruments away in the locker, the right way. Hopefully I'll be able to help out putting the instruments away rather than just carrying them over. Things like this makes you feel more and more part of the group. It'll be a year since I joined in about 4 weeks! It's been an amazing year. Mestre also explained a specific meaning of the word capoeira – i.e. a clearing, in this context, it's a farming term (1. Mata que se corta ou derruba para lenha ou outros fins.) and the meaning of the Zebra's imagery in Capoeira.

What does the zebra mean to capoeira? Ngolo or Engolo is a south Angolan fight thought to be capoeira's ancestor. A rite of passage from the Mucupes. It's also known as the zebra dance as it's believed to derive from zebras fighting.

Mestre Acordeon B2B talk at SOAS

April 9, 2015 by Lelé

Mestre Acordeon B2B talk at SOAS – 09 April 2015
I started following http://b2bjogacapoeira.com/about/ (domain is parked) Mestre Acordeon's Berkeley to Bahia journey with great interest back when it first started on Facebook, in 2013 – it combined two – well three – of my favourite activities. No, wait! When I start breaking it up and counting, it combines a LOT of activities I love: Capoeira, travelling, cycling, camping, meeting new people, music, film & photography, sleeping on hammocks, boats, adventure!!!!

I remember thinking I'd kill for an opportunity like that, to go on such a journey, with two Capoeira Mestres: Acordeon and his wife: Suelly. And then people from various countries: Chile, Mexico, Japan, Austria…

Facebook can make life seem shallow and egocentric at times, but then it redeems itself completely! When I saw tonight's event I joined, unsure of what it was really about, but willing to go and find out anyway. Some friends also wanted to go so we arranged to meet in front of SOAS.
My mother was a PHD student at LSE when we first got here and our first residence in London was at the halls of residence facing Euston Station (read about it in 'My first year in London') – and I did go to SOAS a couple of times, once to a Brazilian party… But that was over 20 years ago and I didn't have a clue where it was anymore. So using modern technology, i.e. phone/GPS and the coordinates given at the Facebook event, I directed myself and a friend to the wrong location, separately. We both got a bit lost, but found each other at Russel Sq. station. Through a cunning combination of map reading and plain old asking people we found it eventually… We were running about 15 minutes late.

Our friends were there, in the foyer, as was everyone else – Mestre Acordeon has having some technical difficulties of his own, which meant things started 30 minutes late. I had met Mestre Acordeon for the first time a couple of weeks ago when he came to visit our group, as Mestre Poncianinho is a friend of his. Capoeira royalty I tell you, both of them!!!! Although royalty is completely the wrong word for it. They are both legends, one a living legend, and the other is a legend in the making.

The Khalili Lecture Theatre holds 145 people and it was nearly full. Acordeon started talking about not turning your back on people (i.e. us, the audience) and told us how Besouro was killed. Legend has it he was killed by the ticum knife, the only thing that can penetrate a 'corpo fechado' (closed body). Besouro was a real person, and he was killed and died in a hospital. These are facts. Then there are many beautiful legends around him, including the one about his closed body. A lot of people tried to kill him and failed, hence the reputation for being invincible. He must have dodged a few bullets and kicked many butts in his day. Last night I learned more details on how he died. Besouro was lured into a trap, under pretence of collecting payment for some work he had done. He went to a certain place to collect it, somewhere in Maracangalha according to many songs. He got told he'd have to stay overnight to wait for the money to arrive – and got cowardly killed while he was sleeping. He was taken to hospital but died on the way.

Then he talked about the journey itself. Acordeon explained how he had this idea, many years ago, for a film about a Capoeira mestre, who supplemented his income by being a bicycle courier. He described the film's opening scene in vivid detail and how he even once met Copolla, in a restaurant in San Francisco. When he asked the great director if he knew of Capoeira, he replied by saying he had read a book on the subject once. And – isn't life most surprising at times? – turns out it was Bira's book that he had read! In the end nothing came of this idea but it really did sound like it had the potential to be a great indie movie. However life eventually conspired to make this B2B journey happen, and so they spent a whole amazing year travelling, and this could potentially make a great documentary. The footage we saw was very good and made me want to watch more.

We were shown a few short videos – some of which I had seen – and we went on a inspiring, and sometimes very funny, journey. Acordeon is so affable, funny and intelligent, you could just listen to him for hours. We also got shown some photos. He has to filter down 6000 photos into 125 for a book. What a mammoth of a task!

He was also looking for some help – not only financially, but also skills wise: i.e. film making/editing skills so they can make three planned shorts of their trip. Oh, how I wish I knew more than just how to edit kitten videos on Premiere PRO!

He closed it off by splitting the room into three groups, each group singing a different berimbau toque. A few people wanted a roda – but it was obvious Mestre Acordeon (he been talking non-stop for nearly two hours, and didn't have a sip of water not even once) wasn't up for it – he said so. And who could blame him. A few people tried to push it, which I thought was a bit disrespectful. We left the lecture room and heard there was going to be an open roda in another room. We stayed for that for about 30 minutes and I was surprised to see Mestre Acordeon come in, play the atabaque for a bit, talk a bit to praise the work of the organisers and then finally leave. It got me thinking, how intense his life must be. Not just because of his age, he's 71 now. I just think that, at any age, meeting so many people, talking talking talking. Posing for photo after photo… You'd really have to be an extrovert and feed off the energy from all these people. He's utterly elegant with it, a natural! He really is adored by everyone – that must be a wonderful feeling! But I really could understand how he might have just wanted to go and have a rest after the talk, and still he made the extra effort!
Axé Mestre Acordeon!!!!!

Want to help? Projeto Kirimurê – this is a project for helping children in Bahia, lead by Mestre Acordeon – donations welcome!
Berkeley 2 Bahia – donations and skills needed!

Louvação/Chula

March 29, 2015 by Lelé
29 March 2015 – Louvação/Chula
Louvação (meaning praise)/Chula follows the ladainha. The leader will sing and the chorus responds. Starts with "iê" and ends with "camará." This can be as long or as short as the leader wants and

precedes the start of the first game. What is sung depends, but usually praises a region, person, capoeira itself, the players… At this point two players may wait at the foot of the berimbau, ready to start.

If I was going to sing it, I'd follow this sequence, starting with this verse, as this is the first thing that happens in a day, if you live in a farm or near a rooster – it sings – nature's alarm clock…
Iê galo cantou – the rooster sung
Iê galo cantou, camará
Iê cocorôcô – this is an onomatopoeia for the sound the rooster makes
Iê cocorôcô, camará

You may or may not want to praise God here. Personally, despite my (lack of) religious faith, I don't have a problem singing it, mostly out of habit as I grew up surrounded by religion and it just feels familiar. I just think of 'deus' as nature itself.
Iê viva meu deus
Iê viva meu deus, camará

Then I would praise my Mestre
Iê viva meu Mestre – long live/praise my Mestre
Iê viva meu Mestre, camará
Iê quem me ensinou – who taught me
Iê quem me ensinou, camará
Iê da volta ao mundo – to do the 'volta ao mundo'
Iê dá volta ao mundo, camará
Iê que o mundo deu
Iê que o mundo deu, camará
Iê que o mundo dá
Iê que o mundo dá, camará

This is, of course, the main thing my Mestre has taught me. It also praises Capoeira itself. Two praisings for the price of one!
Iê a Capoeira
Iê a Capoeira, camará

Then I'd be thinking I've said enough and it's time to get started…
Iê é hora é hora – it's time, it's time
Iê é hora é hora, camará
Iê vamos embora – let's go
Iê vamos embora, camará
Iê pela barra afora – erm, not sure how to translate that… But basically it means let's go wander.
Iê vamos embora, camará

I never actually sang a chula in a roda, so this is purely theoretical. And would vary from day to day anyway.

Maracangalha and Mestre Curió (& Mestre Ousado)

March 18, 2015 by Lelé

18 March 2015 – Maracangalha and Mestre Curió
Today we learned this song in our music class, and much more!
https://www.youtube.com/watch?v=D6GWGnGOziE

I extracted the above from this AMAZING album. The more I listen to the more I want to listen to it! I'm going to play it continuously until I know it off by heart. I have tried to find Mestre Curió's music to buy on the internet – I love this album so much I'd like to show my appreciation by buying it. No luck so far. If anyone knows of anywhere I can purchase it from, let me know! I can only find it on YouTube or as a free downloadable.

Mestre Curió (curió is a type of singing bird), Jânio Martins dos Santos, born 1937, Candeias, Bahia. Started Capoeira age 8. He teaches in Salvador, Pelourinho, at his 'Escola de Capoeira Angola Irmãos Gêmeos do Mestre Curió', and at the Instituto Araketu. He also is involved in the Associação Brasileira de Capoeira Angola.

From an interview to Viva Salvador da Fundação Gregório de Mattos Magazine, 2005

"Capoeira was created as dance, as a defense movement. I never thought of capoeira as a criminal activity, but as an art form. The capoeirista is our people's artist, the black people. And the black artist suffers a silent oppression in Salvador.

I faced many difficulties since childhood, but I never got into crime and the margins of society. Now I help pull children out of marginalization. When you show a child the value of black culture, an art form, the result is very satisfying. There's no better reward than rescuing a child who's living a life of crime, for example, and taking them out of the world of trafficking and drugs."

Now, some sites have his first name as Jaime, others as Jânio. Jaime so happens my father's name, but it's not a common Brazilian name. So, I have a hunch Curio's first name is Jânio. But I don't know for sure.

Maracangalha ê ê
Maracangalha ê á
MARACANGALHA Ê Ê
MARACANGALHA Ê Á
Olha lá Maracangalha – Look there Maracangalha
Terra grande de valour – Great land of value
A terra da capoeira – Land of capoeira
Onde Besouro andou – Where Besouro roamed
Maracangalha
MARACANGALHA Ê Ê
MARACANGALHA Ê Á
Olha lá Maracangalha – Look there Maracangalha
Terra boa hospitaleira – Good hospitable land
A terra dos engenhos – Land of processing plants (for sugar cane)
Onde nasceu a capoeira – Where capoeira was born
Maracangalha
MARACANGALHA Ê Ê
MARACANGALHA Ê Á
Olha lá Maracangalha
Terra boa de tradição – Good land of tradition
Todos com o uniforme branco – Everyone with white uniform
Com o seu chapeu na mão – With their hats on their hands
Maracangalha
MARACANGALHA Ê Ê
MARACANGALHA Ê Á
Olha lá Maracangalha
De você tenho valor – From you I got my values
Hoje sei a capoeira – today I know capoeira
Aprendi com meu avô – I learned with my grandfather
Maracangalha
MARACANGALHA Ê Ê
MARACANGALHA Ê Á
Olha lá Maracangalha
Que teve um terror – There was a terror
A terra da capoeira – Land of capoeira
Onde meu pai também andou – Where my father also roamed
Maracangalha
MARACANGALHA Ê Ê
MARACANGALHA Ê Á
Olha lá Maracangalha
De você eu tenho dó – I feel sorry for you

Jogo essa capoeira – I play this capoeira
Do Brasil a Maceió – From Brazil to Maceió
Maracangalha
MARACANGALHA Ê Ê
MARACANGALHA Ê Á

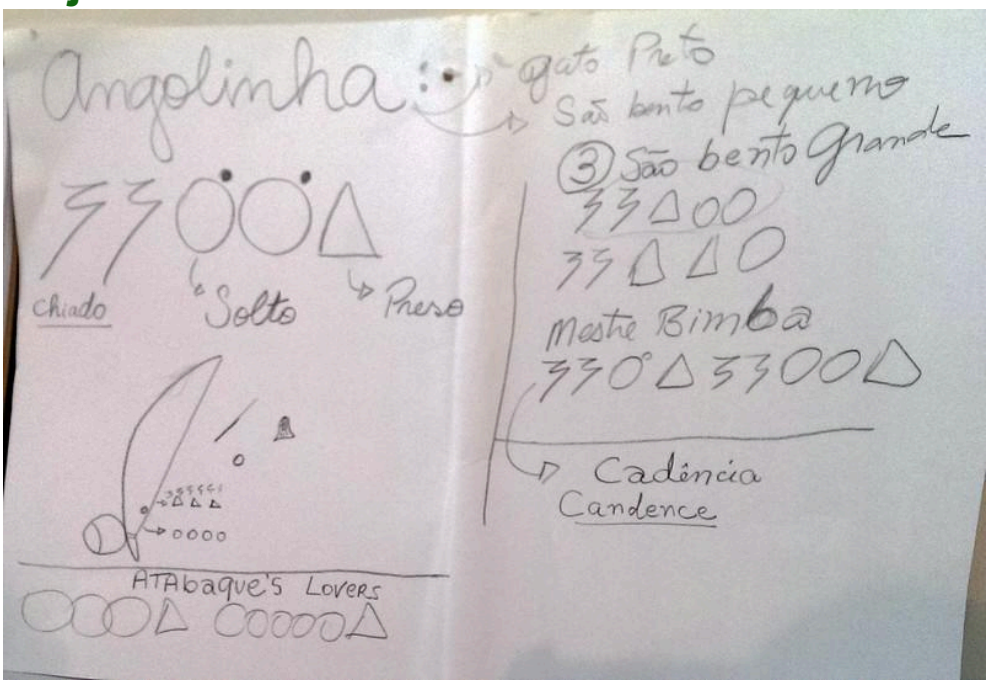
Maracangalha is a district in the city de São Sebastião do Passé, Bahia; It is the place where Besouro lived and was killed by the knife made with ticum. This probably explains why there are so many stories of him flying above Maracangalha.

ALSO: Maracangalha, a neighbourhood in Belém;
Maracangalha, a student republic in Sao Paulo.

'Eu vou para Maracangalha', is a famous samba by Dorival Caymmi Mestre Poncianinho has been bringing his A3 notebook to class for us to take photos of, with lots of information about the songs we learn. He is teaching us about all the history and meanings behind these songs, so that we can literally go on a journey when we sing them. It's a great way of learning Capoeira songs and at the end of class you will see a bunch of us hunched over his notebook taking photos. These are from last night (I have to host them somewhere as I'm running out of space here) Mestre Poncianinho's amazing technicolor noteboook.

Tonight was an extra special class because Mestre Ousado was visiting. I first met him three years ago when I trained with DDL. On that occasion Mestre Guimba asked Mestre Ousado to come up with nicknames for us, at the end of his workshop, as he hadn't yet. Mestre Ousado looked at me for a couple of seconds and as I had been smiling all evening (I'm always smiling when I'm doing Capoeira) he said I should be called 'Risadinha'. I also read his book back then 'As Asas do Mestre'. We both came to London in the late 80s, him a year before me, in 1988, he knew my Capoeira teacher then, and we talked a little about those days.
18/03/2015, Dance Attic Studios: Mestre Ousado is in his early 60s but he seems so much younger, both in looks and spirit. And he's built like a brickhouse! Axé Mestre Ousado!

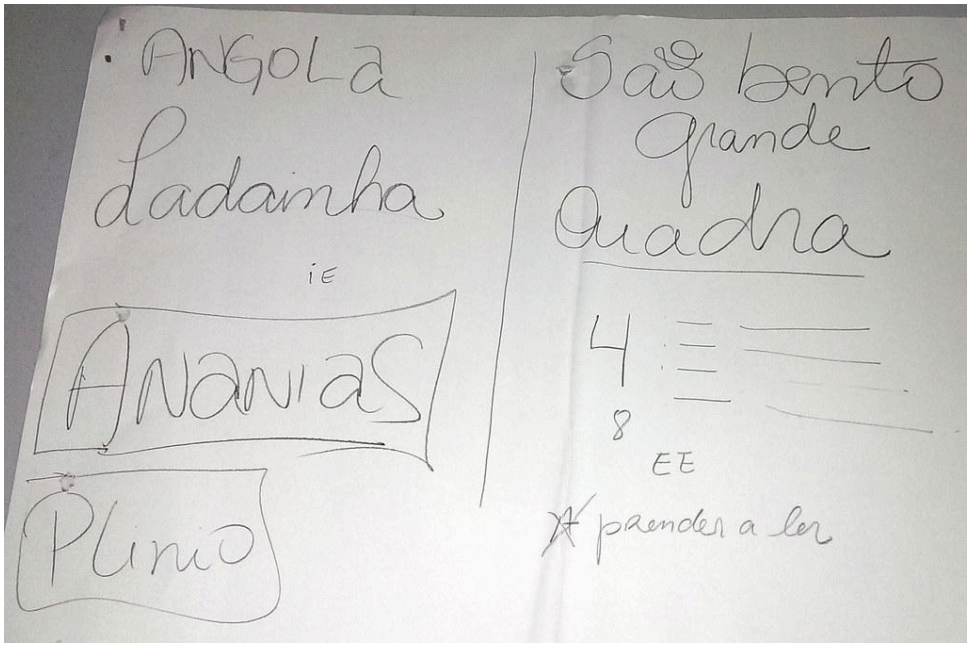
Mojubá Music Lesson – 15 March 2015



Mestre talked about the three different types of São Bento Grande. I only knew the first one, which is the one most people know about.

This is a master class from Mestre Bimba, on his version of São Bento Grande, I like to play along to it or just listen to pick up all the variations. Harder to follow than you think because he plays the berimbau so amazingly well. https://www.youtube.com/watch?v=GNwYL6j3lBQ
Base:
tsh#tsh# dom dim tsh#tsh# domdomdim
Then endless variations, i.e.
tsh#tsh# dom dom dim tsh#tsh# domdimdomdim
tsh#tsh# dom dom dim tsh#tsh# domdimdomdimdomdim domdomdim

Another thing I never realised but Mestre explained today. In Capoeira Angola people sing 'Iê', an in Regional 'Eê', for chorus, for example 'Iê Camará' or 'Eê Camará'. I have no idea why though. I guess it just developed that way.



Toque da Angolinha (Mestre Gato Preto) or São Bento Pequeno II
tsh#tsh# domtss# domtss# dim domtss# -> hit a dom then move cabaça towards belly and touch arame (wire) with pedra (stone).

Mojubá Music Lesson – 11 March 2015

São Bento Pequeno Variations
tsh#tsh# dim dom x2
tsh#tsh#dim tsh#tsh#dom tsh#dimdomdom
tsh#tsh#dimdimdimdim dimdomdom

Then some amazing Iuna variations I haven't quite got yet! Too advanced for me right now!
Also we are learning these two songs and history behind them (Photos are from Mestre Poncianinho's A3 notebook)
Jurema is a medicinal plant, a sacred tree used by the Brazilian natives. She's also an idolised figure from Umbanda (Syncretic religion), Cabocla Jurema, queen of the jungle, Caboclo Tupinambá's eldest daughter.
Mestre Virgilio : Velho Angoleiro on SoundCloud. He tells his biography and thoughts on the last song. "Don't play Capoeira against another. Play *with* another" Virgilio was a regular at Waldemar and Pastinha's rodas. He was born in 1934.

And a game played to "Arrodeia o mar três vezes"
https://www.youtube.com/watch?v=OUjK1DJOG8o

Urban Ritual Roda + Pandeiro

March 9, 2015 by Lelé

09 March 2015 – Urban Ritual Roda + Pandeiro

On Saturday 07/03/2015 I went to the Urban Ritual open roda for the first time. This roda happens on the first Saturday of every month, organised by Mestre Fantasma and his students at the 'Corbet Place Bar and Lounge' in East London, from 18:00. It's an occasion for people of various groups to gather and play.

I didn't get to go in the roda despite a couple of attempts, but then everyone I spoke to said it's better just to watch the first time. But because I had met quite a few of the people in there who come to Mojuba's roda, I just felt quite comfortable and quite eager to play. It wasnt't to be, so instead I took some photos and filmed with my phone and made this video. I shall be going again next month! I also met Mestre Axe for the first time and we had a good 'papoeiragem' (made up word: means 'chatting about capoeira'). https://www.youtube.com/watch?v=06SvtlFmnsA

Oh, at the end of the roda, Mel, who also comes to the Dance Attic to draw regularly, showed me this, she made a drawing of me (with stripey shirt and camera), Mestre Axe, Mestre Jarrao and his friend – before the roda started.

waiting for roda – by Mel Joseph

Pandeiro

Slowly but surely I'm progressing with the pandeiro, which I play a lot less than the berimbau. And lately I have been learning the atabaque – which I'm crazy about, so the pandeiro is a bit further down the list. Even the agogô has been getting more loving from me!

Yesterday in class I managed to do this though, last time I tried I completely failed – but this time I picked it up straight away. Happy!
tum tum ta(f) ta(p) ta(f) played by Paula.
tum = thumb on the edge
ta = hand in the middle
ta(f) = finger, ta(p) lower palm
And also practice these, given the notation tum (thumb on edge), ta (open hand in the middle) (f) middle with finger, (p)middle with lower palm.
basic capoeira: tum ta tum shake
variations:
* tum ta tum tum tum tum ta tum
* tum ta tum tum tum ta tum
* tum ta tumx5 tum tum

Mojubá lessons – 25 Feb to 1 March 2015

Momentum week - we mainly practiced momentum based movements.

On Sunday music, we did a section of the music class while there was a roda - excellent class! Mestre also asked various people to sing, including myself. I was playing the atabaque at the time, but turns out I can't quite yet do the lead singing and play simultaneously. Also my throat hurt by the end of my turn, which meant I wasn't doing right. Singing was never something I have been very good at, but oh I LOVE IT!

Mestre was feeding me the lines to the song and I'd repeat it after the chorus. To say that was one of the best moments of my life is not an understatement! Pure magic, magia pura, for sure. Another capoeirista did the 'Ê Luanda eh' guided by him, that was lovely too. Mestre Poncianinho is one of a kind!

Mojubá lessons – 16 to 22 February 2015

This week was all about s-dobrado
Monday: was taught to look at hand when doing it, and also various techniques for teaching nervous system to learn it.
This is what it will look like after I have practiced it for hours and hours! Can a 43 year old woman learn to do this move? Time will tell. My knees aren't too keen on it, the landing seems to upset them, because I'm landing too hard.

Music Wednesday:
This variation: tsh#tsh# domdomdom dimdomdomdimdomdom
Berimbau orchestra toques
1) gunga – Angola, medio – são bento pequeno, viola – são bento grande/repiques
2) gunga – Angolinha(?), medio – can't remember, viola – can't remember
3) gunga – Santa Maria – should have written the others down!
Ladainhas
Ladainha – Bahia Nossa Bahia
Ladainha – Torpedeiro Encouraçado

Talked about this one too, one of my favourites Mundo Atrapalhado (Mestre Paulo dos Anjos) – Mestre Poncianinho knew many different versions of this one and even wrote his own, when he was a teenager.

After a story told by Mestre, I checked out Mestre Liminha d'Ogum – will get his album for my collection. He's from the interior of SP, Taguaritinga. He's no longer with us, born August 8th, 1964.

Linda recommended Mestre Gato Preto's album, which I have been listening to.
tsh#tsh# dimdomdim x2
tsh#tsh# dimdom domdomdomdomdomdim
Mestre Poncianinho's song:
Se toquei nessa casa santa
se louvei quem tem que louvar
se bati tambor de angola
agora vou vadiar

Questions for Mestre Poncianinho

February 21, 2015 by Lelé

21 Feb 2015 – Questions for Mestre Poncianinho
Biography – born in Guaratinguetá, a small town in the state of São Paulo, Brazil, in 1980. Started Capoeira at the age of four in our first Capoeira Academy which was called JACARÉ ACADEMIA in Guaratinguetá, when the name of our group was CONCEIÇÃO DA PRAIA named by Mestre Ponciano, Mestre Poncianinho's uncle.

You moved to England in 2000. I moved to London at a similar age, and I remember feeling at home when I arrived. Does here feel like home to you now?

You have said that s-dobrado is a quintessential capoeira move in class – because of all its components: can you go through it?

Each capoeira instrument has a different energy and purpose in the roda. What does each instrument say to you when you play/listen to them?

Musically speaking, who were/are your biggest influences?

You are currently one of the best known Mestres in London and consequently the UK and Europe – and therefore you have an influence in Capoeira's future. Where do you see it going? One personal obstacle I experienced was that once young children become teenagers they tend to stop doing capoeira – because it's not part of the British culture… Do you have any thoughts on that?

Are there any books you recommend, contemporary books, for those who have already read the 'classics'?

What are the qualities of a good Capoeira student?

Tell me about the hands, and their function in expressing the capoeira movement.

London-Brighton commute. Every day. 7 days a week? How do you pass that time?

Mojuba: 'I arrive with great respect'. When and why was the group created?

Explain how a capoeirista should behave when he/she enters the roda. Many people get confused by the etiquette, so feel free to explain this in minute detail!

Want to talk about Orixás? What is yours?

Orquestra de Berimbaus do Morro do Querosene

February 19, 2015 by Lelé

Orquestra de Berimbaus do Morro do Querosene

I was searching for the different types of berimbau arrangements in the roda as a result of yesterday's music class – The first one being gunga: angola, médio: são bento pequeno, viola: são bento grande + improv. when I found this website: https://dinhonascimento.com.br/orquestradeberimbaus/

Translation of first 5 paragraphs:
The berimbau is an instrument of resistance through culture which crossed the Atlantic ocean and became a symbol in the fight for freedom in Brazil.

The Orquestra de Berimbaus do Morro do Querosene, formed by capoeiristas, musicians and community members of Vila Pirajuçara, Butantã, São Paulo, is a template of social inclusion and sustainability which values capoeira as a manifestation and brazilian's cultural heritage. With the participation of mestres, contramestres and professors of capoeira, brazilian rhythms such as samba de roda, ijexá, congo-de-ouro, barravento, as well as ladainhas, chulas e corridos get a unique interpretation with bold and unique arrangements by Mestre Dinho Nascimento.

The berimbaus are carefully tuned and grouped in suits: berimbau gunga or berra-boy (deep sound, bass), centre (medium tone) and viola or violinha (higher tone). The 'Berimbum', with a very deep sound, is played with a violoncello's arc. The 'Berimbau de lata' (tin berimbau), also played with an arc, is more akin to a fiddle.

Voices chant ladainha verses, corridos and songs. Instruments such as guimbarde or trump (berimbau de boca), agogô, pandeiro, reco-reco, ganzá, triângulo, atabaque, matraca, various sound effects and clapping complete the sound.

The orchestra demonstrates the berimbau's versatility as a musical instrument given that in its repertoire we find capoeira rhythms as well as other genres of brazilian music.

The album, Sinfonia de Arame, can be found on Submarino, Amazon e Tratore and on Spotify. I always like to encourage people to support artists when I get the opportunity, as I think it's important, so if you like their music (and you can afford it), show it by buying their album. Axé!

Handstands Workshop with Baris

February 14, 2015 by Lelé

14 Feb 2015 – Handstands Workshop with Baris @Locomotion Studios – Jeff came too.
https://youtu.be/W4p6dJ8P7jk

Berimbau notation on Berimbau…

February 10, 2015 by Lelé

10 Feb 2015 - Berimbau notation on Berimbau…
On Sunday, after Capoeira class, we were talking about Capoeira notation, and I asked Paula to write Iúna down for me, using Ponciano's symbols – as I didn't know how to represent the bit in bold in his notation:
*dom tsh#tsh# **dom#tss# dom#tss#** x2*
So we moved on to talking about decorating the berimbau, and Paula said she had this idea of writing the toques using Mestre's notation on the berimbau, then someone suggested tatooing the different toques.

Anyway, the idea came back to me when I was practicing yesterday evening and I just started writing various toques on the berimbau…

I wrote some more today, then made this video (Audio is recording of Mestre Poncianinho & Mojubá students during music class): https://www.youtube.com/watch?v=p2HqwguOwUI

Mojubá lesson – 08 February 2015

February 8, 2015 by Lelé

This week's recurring theme: Rei da Capoeira = rolê & Rainha da Capoeira = rasteira
Practiced meia lua de costas/esquiva in pairs with blonde french woman, must ask her name as she is in class often.
Then player 1: meia lua de costas (a.k.a. armada de costas)
player 2: standing esquiva one way, meia lua the other (passa-pe)
player 1: from meia lua de costas, the leg which landed at the back bends, into negativa position, to escape the meia-lua, rolê.

Things to practice at home, balance on one leg, eg. meia lua with left leg, balance on right leg, when finish meia lua keep left leg in the air, square hip. Once this can be executed confidently, then move on to doing it more quickly.

meia-lua spin, 12 each side, to train the focus and spinning.
https://www.youtube.com/watch?v=DVe-73nQLME&t=34s

Played the atabaque for most of the roda time, love it so much. Mestre Xuxo was visiting and had a great last game with Felix. He also likes to hug someone in the audience when he plays and it got to be me! That was sooo cool!
This was the first time I met him, he teaches in Austria and has one of the most contagious smiles I've ever seen! He took this photo:
And here he is playing with Prof. Maré https://www.youtube.com/watch?v=qzHUmCUKik8

I missed the group photo though, shame!!! Was out having a coffee.
Music class, main thing was this simple Iúna variation *tsh#tsh#dom tsh#domdom*
Paula showed me these variations later, while we chatted in the Dance Attic cafe:
dom domdimdom domx6
dom domdom domx6
Also, when you hear 'Laça o boi, vaqueiro' in the roda, it means a game me be too wild and uncontrolled, so players need to get the message and calm down. Similarly, 'Laça, laça, laçador'
Pandeiro Practice, heavy plate on each hand and do twisting motion. On pandeiro and atabaque, dom = edge beat, dim = middle beat.

There were some photos of Nazi flags stuck to the studio's wall, but I just assumed it was from 'The Producers' and thought nothing of it. Other people, were shocked by it, unsurprisingly, so Mestre had to explain why they were there. I don't really like musicals, and the only musical my husband managed to convince me to and see was indeed 'The Producers', a few years ago. Also seen the movie as it's been on TV many times.

Toque de Amazonas

January 28, 2015 by Lelé

28 Jan 2015 – Toque de Amazonas

We learned this tonight. Well, it was my first time playing it, other students knew it! So I should say, I learned this tonight and the group practiced it. Amazonas is really good fun to play – I think it might now be one my favourites, along with Iúna and Cavalaria… There's something rock'n'roll about it!

Amazonas is a toque to welcome mestres and students who are visiting the roda. It is said by some to be the hymn of Capoeira. It was created by Mestre Bimba.
It's a long toque, so let's listen to it first, played by Mestre Poncianinho:

tsh#tsh# dom tsh# domdim tsh#tsh# dom dom dim x2
tsh#tsh# dom tsh# domdimdom dim dom dom
dimdimdimdim domdomdomdom x2
dimdom dim dom dom dim

Notation (this notation is the simplest I could come up with for computer keyboard)
# -> this means the cabaça is touching the stomach, the absence of it means it's away.
dom = nota solta (loose note), berimbau away, dobrão doesn't touch wire (arame) when baqueta hits it.
dom# = as above, berimbau close.
dim = nota presa (tight note), berimbau away, dobrão touches wire firmly when baqueta hits wire.
dim# = as above but berimbau close.
tsh# = nota média (medium note), berimbau close, dobrão touches wire loosely when baqueta touches wire. The distinctive 'chiado' sound.
tsh = chiado with berimbau away. Not used, that I know, but putting here for sake of consistency.
tss = meia nota (half note), dobrão just touches wire, commonly after a nota solta.
tss# = as above but berimbau is touching the body.

Practicing at home: https://www.youtube.com/watch?v=8sMCgeLCiU8

Mojubá lesson – 18 January 2015

January 19, 2015 by Lelé

Some of the things we did this week and some extra stuff I practiced at home (martelo rodado or pararuso, I miss that kick!) https://www.youtube.com/watch?v=VFbszKTwXwE

Music
São Bento Grande Variation
https://drive.google.com/open?id=12epPIQuUOKPCynU7VcmsW1XcQSLuiidO
tsh#tsh# dim dom dom
tsh#tsh# dim dom dom dom dim dom dom
São Bento Pequeno Variation
https://drive.google.com/open?id=1fInKFzZ7UVEl0SJ2P9f9e1yMfGbYtlmI
tsh#tsh# domtss domtss dim x2
beginner: *tsh#tsh# dom dom dim x2*
tsh#tsh# dom dom dim dom dim dom dim

then *tsh#tsh# dom#domdomdomtss*
tsh#tsh# dom#domdomdomtss dom tss dom tss

Mojuba Booklet

January 17, 2015 by Lelé

Mojuba Booklet by Mestre Poncianinho (PDF)

Home Practice

January 12, 2015 by Lelé

12 Jan 2015 - Home Practice
A little medley of what I have been learning in the last few lessons… Mostly queda de rins, a lovely sequence by Mestre Poncianinho with queda de rins at the end. I have started to be able to hold the au a bit as a bananeira, so I'll be working on that for next few weeks.
https://www.youtube.com/watch?v=-BJFn_Ru6Js
Here is just the sequence… This is pretty much the first time I've managed to do queda de rins, stretch the leg, then fall back! Happy days. https://www.youtube.com/watch?v=tdL9O6Nrqcs
Also, Sunday's music practice (11 Jan 2015)
https://drive.google.com/file/d/1MkF4Re_zSW5YgOr-FUKQyKp0HSDMbPAl/preview

Mojubá Music Lessons

December 19, 2014 by Lelé
19 Dec 2014 - Mojubá Music Lessons
I absolutely love the music lessons with Mojuba group. They last an hour and I recorded some of them. Most of the time Mestre Poncianinho teaches them, but other people do too.

With Prof. Quebrado 30/11/2014
http://www.youtube.com/watch?v=l8cy8xkcNmE
With Mestre Poncianinho (not the full lesson) 07/12/2014
http://www.youtube.com/watch?v=-add3TwNmjw
With Mestre José Antonio 17/12/2014
http://www.youtube.com/watch?v=fMgApOkOFzI

16 Dec 2014 - Lavadeiras de Maré - Mestre José Antonio de Almeida
On last Wednesday's music practice with Mojubá group, Mestre José Antonio taught us this beautiful song he wrote. It was recorded and I have the honour to be in there, playing the berimbau and singing too with the rest of the group. Lucky me!!! Mestre José Antonio is doing the lead singing and we sang the chorus below. Mestre Poncianinho can also be heard singing and playing the reco-reco.
http://youtu.be/C8RY81JFwQU
[chorus]
Lava minha alma, lavadeira de Maré
Livra-me do mal, bom Jesus de Nazaré
[verses]
Lava minha alma, lavadeira de Itapuã/da Bahia/do São Francisco
Lava lavadeira, com seu canto de manhã
Lava lavadeira, nas águas do ... (can't quite pick up the others)

Video Summary: A Liberdade Do Corpo – Roberto Freire

December 11, 2014 by Lelé

Mestre José Antonio posted this great video with Roberto Freire (SOMA's creator, writer, psychiatrist, politician). It explains how Capoeira can be a weapon in the fight against authoritarianism and what he

calls 'modern white slavery' (i.e. almost everyone living under the Capitalist system is enslaved) and in dealing with neurosis. I watched with the English subtitles and they are terrible. This video could really do with being translated by someone fluent in both languages, rather than the YouTube translator robot.

So I wrote a summary while I was watching it (see below)
Title: Body's Freedom - Capoeira Angola https://youtu.be/me9GbPpX1HM
Brazilian society was divided into whites and blacks, blacks serving whites. Slavery must have originated after the hunter-gatherer period ended. The creation of agriculture enabled man to dominate nature, and with that came the discovery of the power of war in search of land. A consequence of war was imprisonment, and slavery. Slaves were used to increase productivity in agriculture.

Living creatures have an instinct to seek freedom; a biological instinct known as irritability. This enables any living organism to defend itself against threats to his ability to survive. Whenever freedom is taken away, man is biologically programmed to fight for freedom. But also, on a more conscious level: freedom is an essential part of life, justice and human rights.

In Brazil, slaves started to use African rituals, mimicking animal movements and dance in a game which prepared them for fighting: Capoeira Angola.

All creatures' irritability and need for conservation manifest themselves through the physical body. Bacteria, for example, generate a lot of bodily activity when fighting against antibiotics. When a person is a slave there's a need to physically react. A slave's body is incarcerated, therefore it's the body that needs to be worked on, to develop the dexterity to fight against the oppressing force. And so the slaves invented Capoeira, which not only energised their bodies, but also gave them special abilities and turned their bodies into weapons which could defeat the white enslaver's weapons.
Through this physical training, the slaves started to rise up and form the first Quilombos. The Quilombos offered freedom and justice to runaway slaves. Eventually the 'Lei Aurea', which abolished slavery, was signed on May 13th 1888.

The world was changing through the Industrial Revolution. The slave was replaced by the worker. Capitalism established itself as a disguised form of slavery, where few people utilise and exploit the working masses for financial gain.

In Brazil the recently formed working class organised themselves into free syndicates. The Anarcho syndicalism was brought in mainly by Italian immigrants - but it couldn't defeat the Estate and the market economic forces. And so Brazil endured two violent dictatorships. Dictatorships blackmail us with weapons, violence, incarceration, exclusion, human misery, ideologies and lies. And ultimately, emotional blackmail. Because the suffering of everyone involved can stop the revolutionaries from taking action, by creating fear.

During the military dictatorship, started in 1964, anyone who disagreed with the powers that be was persecuted and tortured. Many died. One of the most violent tyrannies had been established. Less explicit than slavery but equally as absurd. This was the background against which SOMA was created. Created by Roberto Freire, it's a form of physical group therapy which aims to help people living under the military regime to find a way out. As Capoeira, SOMA aims to act as a catalyst for political and social freedom.

Military domination is different from slavery, but the repression manifests itself in the same manner: by taking away personal choice. White slavery is the modern neurosis. If you get to know someone suffering from neurosis, you will see that they are imprisoned, with various symptoms which stop them from being productive, creative, loving and self-fulfilled. This imprisonment process starts in the family, through the bourgeois capitalist mentality and life plan, then the school completes this incarceration. However, capitalist society creates a structure in which sometimes people can't even work or eat, and ends up like now, in Brazil, where 40% of people live in abject misery*. It's a dramatic situation which Roberto Freire calls 'White slavery', with the false veneer of there being no masters or slaves.

The aim of SOMA is to enable the patient to regain their freedom, through the physicality of Capoeira. Roberto Freire observes Capoeira's power to dismantle the neuro-muscular armour which holds the neurosis in. Furthermore, Capoeira teaches people to be alert, lucid and prepared to deal with life's challenges. Capoeira puts people in ready state to fight. Therapy needs to teach people how to fight to get out of the neurosis, and how to be free.

The power mechanisms which try to control the individual expressions' of originality do more than manufacture neurosis. Conformists are easily controlled. And this is how authoritarian societies perpetuate themselves. Neurosis condemns individual life to be just a small cog in an institutionalised and officialised machinery: The Capitalist system.

There's a big difference between obtaining freedom and utilising its full potential. Roberto Freire's patients often ask him: 'Now that I have found freedom, what do I do with it?' Roberto Freire says that a patient asking this question is thinking from a Capitalist perspective. He has no ideas of how to live differently from the system he was raised in. SOMA's ideology is Anarchism and it offers an alternative life plan to that of Capitalism. The individual of the future: free, decisive, who doesn't accept any form of authoritarianism, dictatorship or slavery.

Freire thinks that people who start the therapy and soon embrace the fighting aspect of Capoeira are proto-mutants :) They are closer to what humanity will be like in the future. Theirs and Roberto's vision of the future is that we will live differently. There will no longer be exploitation of men by men.
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*I think this video must have been filmed in 1979, as the narrator says the military dictatorship started in 1964 and has lasted for 15 years - so when this was filmed Brazil was still under the regime? But, confusingly, the opening credit says 1996... Roberto Freire lost his eyesight during one of his many arrests for resisting the dictatorship, hence the eye patch.

A lot has changed since then, but on a more fundamental level, a whole other lot hasn't changed at all. This is a real gem of a video!
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From Wikipedia
Roberto Freire (São Paulo, b. January 18, 1927; São Paulo, d. May 23, 2008) was a medical psychiatrist and Brazilian writer, who created somatherapy (Portuguese: somaterapia), also referred to as SOMA, an anarchist therapy based on the then radical new ideas of Wilhelm Reich, as well as the Brazilian martial art Capoeira Angola.

Somatherapy
Somatherapy (or Soma) was created by the Freire in the 1970s as a group therapy, based on the research of the psychoanalyst Wilhelm Reich. With the objective of freeing the individual to be more creative, the exercises in Soma work with the relationship between the body and emotions. Other essential ingredients in Soma are the studies of antipsychiatry related to human communication and the Brazilian martial art / dance Capoeira Angola. Soma groups last a year and a half, with frequent sessions, including usually one full weekend per month for the entire group, as well as frequent capoeira classes, study sessions, social activities, and two self-organised group trips. These times together allow the participants to build and develop the group dynamic, in line with the principles of anarchism.

Toque Idalina

December 10, 2014 by Lelé

10 Dec 2014 - Toque Idalina
tsh#tsh# dom dom dim dom dom tsh# dim
Idalina game - game with blade, of any size. Created by Mestre Bimba
aula de berimbau 11 (toque idalina): https://youtu.be/3Qmwfyc-b8k

Toque e Jogo Samango/Saramango

December 3, 2014 by Lelé

03 December 2014 – Toque e Jogo Samango/Saramango
This toque/jogo was created by Mestre Canjiquinha. The Samango is a very dynamic game with lateral kicks. The toque itself should be played at a steady pace, with few repiques, to allow the players to keep their rhythm. However, if demonstrating it then more repiques are encouraged!
https://www.youtube.com/watch?v=VWnId1hdnak
base: tsh# dom tsh# dom tsh# dom….
1st repique: tsh# domdomdomdom
2nd repique: tsh# domdomdomdomdomdomdomdomdomdom
3rd repique: tsh#dom# tsh#dom#, then move away tshdom tshdom tshdom

This toque is in Silvio Acaraje's Capoeira Primitiva album
https://www.youtube.com/watch?v=50k1JeVcKCY

I found this class with Mestre Canjiquinha while searching for Samango on YouTube! And while watching it and reading the comments section, I learned about Mestra Cigana, said to be the first woman to become a Mestra. Another illustrious capoeirista I got to learn about!
https://www.youtube.com/watch?v=8vzhS-iCBAk
Jogo e toque de Samango at 6:45
I looked up the meaning for Samango, and one that came up consistently is 'lazy soldier' or just lazy, but that's used in Ceará only it seems. 'Vadiar' comes to mind… Samango is also a type of Monkey, possibly of African origin (both the name and the monkey). It's also a name for the male member in some places!

Capoeira roda gets UNESCO's intangible cultural heritage status

November 26, 2014 by Lelé

26 November 2014 – Capoeira roda gets UNESCO's intangible cultural heritage status
This has been long overdue – and today it has become official… The Capoeira roda is in UNESCO's Representative List of the Intangible Cultural Heritage of Humanity.
One of the benefits this is expected to bring will be to give Capoeira mestres a more dignified existence, because until now they couldn't even get a pension, despite their, where possible, full time and lifelong dedication and devotion to the art. As it's well known, many mestres have lived and died in poverty – including the greats Mestre Pastinha and Mestre Bimba.

The Capoeira roda joins the following Brazilian cultural expressions in the Representative List of the Intangible Cultural Heritage of Humanity:
Samba of Roda from Recôncavo Baiano,
Oral and graphic expressions of the Wajapi,
Yaokwa, the Enawene Nawe people's ritual for the maintenance of social and cosmic order
Frevo, performing arts of the Carnival of Recife and
Círio de Nazaré (The Taper of Our Lady of Nazareth) in the city of Belém, Pará

Video from the UNESCO website(English): https://www.youtube.com/watch?v=Vhgot9H7vZw
Video from the Brazilian Ministry of Culture(Portuguese)
https://www.youtube.com/watch?v=bb4q3KCcxGU

Here are some links on the announcement:
From the Brazilian Ministry of Culture (this link no longer seems to work – Nov 2022)
BBC News

On the Jornal Nacional (video) (this link no longer seems to work – Nov 2022)
On Facebook

Mestre Toni Vargas talks about Capoeira and playfulness

November 21, 2014 by Lelé

21 November 2014 – Mestre Toni Vargas talks about Capoeira and playfulness
Interesting talk by Mestre Toni Vargas about Capoeira, fun and some Capoeira history… (in Portuguese with English subtitles)
https://www.youtube.com/watch?v=-f5HSpaoIrY
The 'Abeiramar TV' logo seems to be predicting a rather apocalyptic and wet ending to the planet though!!!

I have talked about him before, as I really like the songs he writes. I hope to meet him one day.

Mestre Toni Vargas

July 9, 2014 by Lelé

O escravo capoeira - Meet Mestre Toni Vargas

Been listening to Mestre Toni Vargas constantly for the last couple of months. I really like his lyrics, his carioca accent and way of thinking, and his deep, hoarse voice.

"O ESCRAVO CAPOEIRA" - The Capoeira Slave

ESCRAVO NEGRO, ESCRAVO BRANCO. SOMOS TODOS VIOLENTADOS PELOS MESMOS SENHORES QUE NOS HUMILHAM, INDIFERENTES À RAÇA OU CREDO. NOS COLOCAM UNS CONTRA OS OUTROS PARA QUE NOS DESTRUAMOS.
Black slave, white slave. We are violated by the same masters who humilliate us, indifferent to race or creed. They divide us so they can destroy us.

ESCRAVO NEGRO, ESCRAVO BRANCO. SOMOS TODOS CHICOTEADOS ATÉ A MORTE E DE NOSSOS LÁBIOS RESSEQUIDOS BROTAM VERSOS. VERSOS E CANÇÕES.
Black slave, white slave. We are whipped to death and from our dry lips verses bloom. Verses and songs.

SUAS CORRENTES NÃO AMARRAM NOSSAS ALMAS. ELAS VOAM. VOAM E SONHAM. E ENQUANTO OS ESCRAVOS SONHAREM NÃO SERÃO COMPLETAMENTE ESCRAVOS. VOCÊS SÃO POUCO PARA O NOSSO SONHO, SÃO POUCO PARA NOSSA ARTE. A SUA FORÇA JAZ SEM SENTIDO SOB A MELODIA DENGOSA DE UM BERIMBAU....
You chains can't keep our souls down. They fly. Fly and dream. For as long as slaves dream they won't be completely enslaved. You have no effect on our dreams, you have no effect in our art. Your strength lies powerless under the enchanting melody of the berimbau.
https://www.youtube.com/watch?v=7mBCAyUAAOE&t=127s
More lyrics here: http://letras.mus.br/mestre-toni-vargas/

Toni Vargas Official YouTube channel

11 Nov 2014
Here's another song, loosely translated: Dono Da Verdade
A Capoeira não tem apenas uma verdade. Ela tem várias verdades, e várias outras verdades que se fazem a cada roda, a cada toque do berimbau. Por isso a Capoeira não pode ter um dono. E muito menos um dono da verdade. Nós temos que ter humildade pra deixar a Capoeira no levar pelo mundo afora, pelos mistérios...

Capoeira doesn't have just one truth. It has many truths, and many other truths that are made in every roda, with every berimbau chord. Because of this Capoeira has no owner. And much less an owner of the truth. We must have the humility to let Capoeira take us out into the world, through its mysteries.

Você que é dono da verdade. Você que é dono da verdade Dono do certo e do errado. O seu caminho meu "compadi" ta cada vez mais apertado. Você quer sempre ter razão. Mas anda muito equivocado.

You, owner of the truth, owner of right and wrong. Your path is, my comrade, is getting narrower by the day. You always want to be right, but you are very mistaken.

Você defende a negritude mas age como um feitor. O orgulho vaza na atitude. É um discurso sem valor. Um pouco mais de humildade faria bem para o senhor. Olha essa sua prepotência. Esse seu ar superior pode levá-lo a decadência. Pode afastá-lo do axé. Sapato grande em pé pequeno Acaba machucando o pé.

You defend blackness but act like a gangsman. This pride is meaningless due to your attitude. It's a worthless discourse. A bit more humility would do you good. Look at your arrogance. This air of superiority might be your downfall. Might take you away from axé. Big shoes on small feet hurt.

There's a bit of history behind this song and it's directed to a person in particular, perhaps not necessarily entirely fairly. Still, the words alone stand as pure. A sentiment shared by Mestre Pastinha too, that Capoeira is for all and belongs to all. O Dono da Verdade

30 Sep 2016
While looking for something else, as it's often the case, I stumbled on two amazing videos of Mestres Toni Vargas, Brasilia and Boca Rica singing together, and in there Toni Vargas' sings his own version of verses of 'Lenda Viva/Mandei caiá meu sobrado' which Paula and I transcribed as I wanted to understand his interpretation of it.
(chorus)
Mandei, caiá meu sobrado
Mandei, mandei, mandei
Mandei caiá de amarelo
Caiei, caiei, caiei!

1:20 Toni Vargas
Na volta que o mundo deu
Na volta que o mundo dá
Andei até vê
Cheguei no mesmo lugar

Seu Peixinho não morreu
Sua história não tem fim
Ele está dentro da gente
Tá vivo dentro de mim (Vam'bora galera!)

Eu vou dar a volta ao mundo
Pra ver o que Deus me dá
Hoje eu posso com a mandinga, meu velho,
já carrego o patuá, eu mandei caiá

Foi bonito esse disco
Que a gente gravou
Saí pelo mundo cantando feliz da vida
As coisas que o seu Boca Rica me ensinou, eu mandei caiá

Capoeira é ensinamento
do fundo do coração
É jogo que tem mandinga
tem malícia e inspiração, eu mandei caiá (Vam'bora!)

A capoeira é nossa vida
Ela é nosso suporte
Quando estamos assim tão juntos
A gente fica mais forte, eu mandei caiá!

https://youtu.be/qZec8gIIfrA

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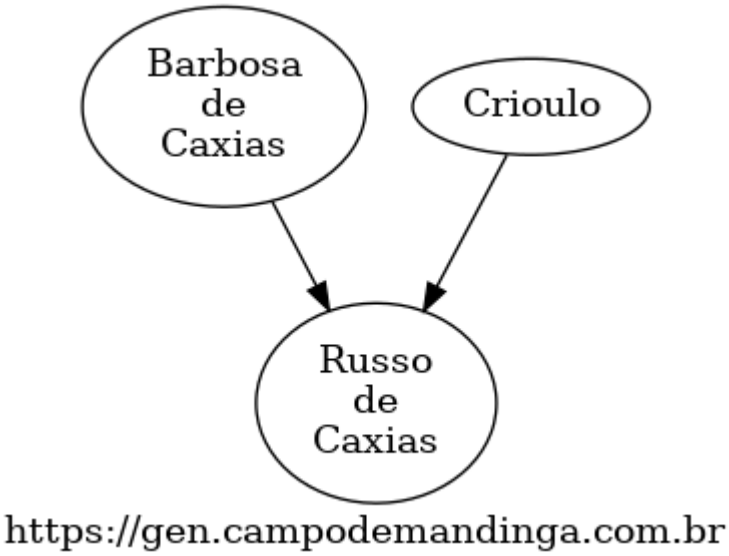
From Toni Vargas Facebook page (born in 05 April 1958)

> 1º Mestre formado Pelo Mestre Peixinho do Grupo Senzala e um dos fundadores do Centro Cultural Senzala. Entrou na capoeira aos 10 anos, com Mestre Rony, do Grupo Palmares de Capoeira, em um bairro da Zona Norte do Rio de Janeiro. Nos meados dos anos 70, passou a praticar capoeira no bairro da Penha, subúrbio do Rio de Janeiro, com Mestre Touro - Grupo Corda Bamba. Após alguns anos direcionou sua capoeira para zona sul do RJ, em Copacabana na Travessa Angrense - Grupo Senzala, com Mestre Peixinho, onde até hoje segue seus ensinamentos e sua trajetória neste plano terrestre.

1st Mestre graded by Mestre Peixinho, in 1985, - 'Grupo Senzala' and one of the founders of the 'Centro Cultural Senzala'. He started Capoeira age 10, with Mestre Rony, of 'Grupo Palmares de Capoeira' in the North Zone of Rio. In early 70s he started practising in Penha, a Rio suburb, with Mestre Touro - 'Grupo Corda Bamba'. A few years later he started training in the South Zone of Rio, Copacabana, with Mestre Peixinho at 'Grupo Senzala' where, to this day, he follows his teachings and trajectory in this terrestrial plane.



This is from website no longer active https://som13.com.br/mestre-toni-vargas/biografia

> Antonio César de Vargas, nasceu em 5 de abril de 1958, começou capoeira em 1968 com o Mestre Rony (do Grupo Palmares de Capoeira). Depois foi aluno do Mestre Touro, do grupo corda Bamba, na qual teve a honra de ser Cordel Azul. Em 1977 ingressou no grupo senzala para ser aluno do Mestre Peixinho que o formou com a corda vermelha em 1985. É formado em Educação Física e pós-graduado em dança. Participou de diversos discos e tem músicas gravadas em vários CD´S.
>
> Mestre Toni Vargas é um dos maiores poetas da capoeira - foi homenageado pela Superliga Brasileira de Capoeira como um dos melhores do século em Curitiba - PR pelo Mestre Burguês em 09/09/2000. Palavras do Mestre Toni Vargas: "Morei no Engenho de Dentro, subúrbio do Rio. Lá, eu tinha um grupo de amigos muito especiais: nós éramos mais que amigos, éramos irmãos de capoeira e de farra nas rodas da vida. Ali, eu vivi meus encontros mais espontâneos com a capoeira, o lado moleque, a vadiação, o treino na terra, sem mestre, sem nada.
>
> O prazer de cantar e tocar berimbau à vontade (naquela época para tocar em uma roda tinha que ser bamba), o prazer de descobrir na capoeira uma saída para a nossa pobreza, para os conflitos da adolescência, para inaugurar um estilo de viver. Meus amigos eram negros e eu também. Eu era “Black Power”. Minha dança era negra, minhas namoradas eram negras e o que eu mais amava - a capoeira - era negra. Entrei na capoeira aos 10 anos, com Mestre Rony, do Grupo Palmares de Capoeira, em um bairro da Zona Norte do Rio de Janeiro. Foi a chance da minha vida. Infelizmente, ele já se foi. E seu final foi de miséria, loucura e dor como, aliás, o de muitos que ajudaram a capoeira e não puderam ter um final digno.

> Creio que seja responsabilidade de todos os capoeiristas lutarmos para que, hoje em dia, isso não mais aconteça. Nos meados dos anos 70, passei a praticar capoeira no bairro da Penha, subúrbio do Rio de Janeiro, com Mestre Touro - Grupo Corda Bamba. Ele foi meu segundo mestre. No grupo Corda Bamba, eu tive a oportunidade de conhecer grandes mestres. E, certamente, beber o axé de Mestre Touro, foi fundamental na minha história de capoeira. Com o mestre Leopoldina eu não tive a honra de treinar, mas considero-me um pouco seu aluno. O mestre é daqueles que, parado ao seu lado, já está te ensinando. Eu, sempre que posso, fico ali “aprendendo de estar do lado”. Aliás, antigamente era assim, não havia um ensino sistemático da capoeira, não havia métodos e nem didáticas. Era seguir o mestre, ficar atento, e procurar transformar aquilo em alguma coisa sua. O mestre Leopoldina quando canta, toca ou joga, ensina. Quando conta suas incríveis histórias, ensina. Quando sorri ou nos recebe em sua casa, ensina. Enfim, o mestre não precisa dar aulas para ensinar: ele é o próprio ensinamento."

Mojubá lesson – 19 November 2014

Been off work for a couple of days with a cold and decided the only way I was going to get better was to try and sweat it out, so I went to class. I was really struggling at first but I think Mestre was taking it easy on us as it didn’t seem so hard after a while.

I even went to music class afterwards, I usually only go on Sundays, to try my new berimbau. Also I had not played this Sunday as it was the workshop and I really miss it. I love the music class.
I recorded this one so I can practice along at home, I might do this more often, other students do it too.
After a few months training with Mestre Poncianinho I’m starting to think he might actually be one of the great mestres of his generation – time will tell, but he certainly seems to have all the magic ingredients: talent, dedication, love for capoeira and his students, work ethic, kindness, patience and charisma.

Anyway, enough of the gushing, and here’s tonight’s class
https://drive.google.com/file/d/1vhVD_6iSvC7u8HnsiOf2MflfHzDeExgc/preview
Also, a friend filmed one of my games, the one in which I hit someone in the face (ooooops, I apologised profusely a million times, especially when I got drunk at the party!). I really need to work on my game – I know so many moves which I never use…

Mojubá Presents: ’40 Years of Practice and Passion’

November 15, 2014 by Lelé
15 November 2014 – Mojubá Presents: ’40 Years of Practice and Passion’

Mestre Zé Antonio, Ana Beatriz (Lãlã), Caiçara and Hawaii came from Brazil to England for the occasion. Salamandra and his students travelled from Latvia.

On Friday we saw Nick’s batizado and certificates were handed out by Mestre Poncianinho – as well as the usual roda. Then performances, workshops and rodas on Saturday and Sunday. It was a wonderful weekend, I feel like I’ve been on a very special, unforgettable holiday. And I didn’t even have to get on a plane.

Videos were filmed in HD, so you might want to adjust the settings to higher resolution if you are viewing on a larger screen, as the default to lower resolution of 360p isn’t so good.

14/11/2014 – Friday
Batizado with Mestre Zé Antonio and Nick https://www.youtube.com/watch?v=CZMRzXu0j-4

A walk around the rodas https://www.youtube.com/watch?v=pDph-jONbH0

Last game of the night, AMAZING!!! Mestre Poncianinho and Lãlã
https://www.youtube.com/watch?v=m0_UN3htHs4

Click for YouTube playlist to see more jogos with Mestre Zé Antonio, Mestre Poncianinho, Prof. Quebrado, Lãlã, Caiçara, Catherine, Salamandra and more.

Here’s a ‘compilation’ I made using Google+ and then removing annoying soundtrack Google force you to use (with Adobe Premiere):

https://www.youtube.com/watch?v=LRhOJwpwX0w

Sunday Soundtrack Mestre Traíra:

https://www.youtube.com/watch?v=kOPFwvgK2T0

Recorded with Mestre Cobrinha Verde. Considered to be one of the first capoeira recordings and a seminal album.

Mestre Nô – Norival Moreira de Oliveira

November 12, 2014 by Lelé

12 November 2014 – Mestre Nô – Norival Moreira de Oliveira

In tonight's class the salient point for me was when Mestre Poncianinho talked about the 'tesoura' – and how Mestre Nô was a master of the tesoura – and this video was mentioned, and there it is, at 50seconds, a very fast moving one, Mestre João Pequeno just about gets out of its way.
https://www.youtube.com/watch?v=QJepz5WhUYw

Naturally. this has opened a whole new door – a Mestre I didn't know much about and the internet at my fingertips. I love the internet! I love all the dedicated people who have uploaded these wonderful videos, some so old you can barely make out what's going on. People who share their knowledge with the world. Open Source people! I love you! This entry is dedicated to you and to Mestre Nô.
Wikipedia is my starting point, as it often is…
And the image search reveals a very cool looking capoeirista. Look at him: cool as a cucumber and very dapper!

Norival Moreira de Oliveira, born in Bahia, in 1945 (same year as my mother). He still lives and works with Capoeira there.

He founded Capoeira Academies Retintos, Orixas da Bahia and Capoeira Palmares. He is founder, president, and grand master of Associação Brasileira Cultural de Capoeira Palmares (ABCCP) – an organization dedicated to teaching, promoting and maintaining the traditions of Capoeira Angola.

He is known as a 'Mestre of Mestres' on account of grading so many mestres and teaching so many students. Here are some of the mestres graded by him: M.Braulio, M.Alabama, M.Dinelson, M.Túnico, M.Lincoln, M.Lázaro, M.Dindo, M.Dunga, M.Beto Baraúna, M.Henrique, M.Sabiá (source, wikipedia)
His first mestres, in Massaranduba, in the outskirts of Salvador, were Mestre Nilton, Mestre Zeca and Mestre Pirrô – and they used to organise street rodas, the famous 'Roda de Mestres', frequented by various mestres, including Mestre Waldemar, whom I was researching recently. Mestre Nô was regularly at these rodas, hence him being on so many old YouTube videos.

Aged 20 he opened his first Capoeira Angola school and he is known for an Angola style from the outskirts (I wouldn't say suburbs of Salvador, these were poor areas – and a 'suburb' is something more middle class), which was different from what was seen in the centre, touristic areas, of Salvador.

Capoeira Communication

November 9, 2014 by Lelé

09 November 2014 – Capoeira Communication

What really stuck with me in this lesson: Mestre Poncianinho was very keen to emphasize the importance of communication in Capoeira. If you don't communicate and just worry about doing the things you can do physically, then it's not really true Capoeira. Capoeira is a dialogue. I knew that, I

heard it before, many times: but to know and to do are very different things. Putting theory to practice takes a lot of work. Practice, of course, is the key.

Personally I know I completely switch off sometimes and I am just thinking about a certain sequence I may have been practicing at home or in class – and I end up not paying as much attention to the person I'm playing with… Other times I pay too much attention I end up just responding – and not asking any questions. And there you have a monologue! Which happens a lot, not just for me I hasten to add. It's a common occurrence. In life too. So guess what: if you learn to observe and listen to the person you are interacting with in the roda, imagine how that translates into your day to day life…

So thanks to the inspiring words, I played with two different people and I really focused on them. And both games were more question and answer, and it was more enjoyable too, we appreciated what the other person was doing more. It's a looooong road, but another step towards this specific destination has been taken.

Mestre Poncianinho said during the class that he has a lot of videos which show this dialogue in action. So I asked for links and here they are: (will add more as I find them)
Mestre João Grande e João Pequeno playing. Mestres Noronha e Maré do the music – from the movie 'Dança de Guerra'
https://www.youtube.com/watch?v=qhCgFITPRBU
Mestres Nô e Bobó
https://youtu.be/Qo7hdeYpsWs
Mestre Cobra Mansa e Mestre Espirro Mirim
https://youtu.be/dFxnWVT0FZ4

Toque de Angolinha and Mestre Waldemar

October 26, 2014 by Lelé

26 October 2014 - Toque de Angolinha and Mestre Waldemar

Another Sunday and another new toque to practice. This one is called Angolinha. Or Waldemar (da Paixão). So I learned a new toque and also about Mestre Waldemar. I heard about him before, in songs mostly. His presence as a Capoeira Mestre started in the 40s in Salvador, Bahia. He's one of the most influential mestres, particularly when it comes to music. He was based in the Liberdade area of Salvador.

Here's an article (in Portuguese) from the 1950s, about Waldemar's capoeira and music, written by a pianist, who also happened to be a member of the Communist party: Katunda (Eunice Catunda). In the 50s Waldemar attracted the attention of some people in the academic community, and also artists and journalists, and his music was recorded. It would seem that 'ladainhas' originated in Waldermar's group, in Liberdade. No wonder he's such an important influence!!! It all makes sense now… Interview with Mestre Waldemar, in English.

Audio interview with Mestre Waldemar (YouTube)
Here's a bit of a 1955 recording of Mestre Waldemar and his group
https://www.youtube.com/watch?v=Ay7yvyKdJQg

I can't find any examples on YouTube of this toque, but the basic is very simple:
domtss# domtss# domtss# dom dom -> domtss# baqueta hits the arame(wire) with cabaça away, then move berimbau towards the belly so the stone touches the arame almost as a consequence of the movement.
https://youtu.be/1dQeC1WgreI

Toque de lúna

October 19, 2014 by Lelé
First Published in 19 October 2014
Last modified 3rd June 2025

Iúna toque is inspired by the Iúna (*Anhima cornuta*) bird's singing. Iúna is a game played by instructors, professors and mestres. It is also played at funerals.

Iúna - Mestre Bimba (Regional)
https://youtu.be/Ejq_beIWRVc?si=whlTozv1pxU2st-0

Toque de Iúna by Mestre Bimba (Iúna is an old viola guitar rhythm used in the sambas of the Recôncavo, Bahia) - the toque that's taken me the longest to figure out. I first started trying to learn in March 2014 (half-heartedly, I admit, I was busy learning all the other toques, leaving the hardest till last), it's October, and I finally made sense of it, I made some good progress today with a little help from my friends ;)
https://www.youtube.com/watch?v=tMYIGdsLvKg

1st part : **domtss# tsh#tsh# dim# * dim#** x2 - * move pedra away from arame between the dim#
2nd part : dom#dom#domdom domtss# **domtss# tsh#tsh# dim# * dim#** - start with cabaça on belly then gradually move away for open doms. Note in **bold**, the first part is repeated in the second part.

1st part can be used for variations - these will come naturally with time and practice. They just seem to flow after a while.

https://www.youtube.com/watch?v=yZy0O07BNmI

Iúna (Angola)
Beginners: Start with dom dom dom dom dom tsht#sh#dim for part 1
1st part: domtss# domtss# domtss# domtss# domtss# tsh#tsh#dim + shake chocalho
2nd part: dom#domdomdomdomdom tsh#tsh#dim + shake chocalho - *the cabaça is touching the belly on first dom and gradually it's moved away.*
https://www.youtube.com/watch?v=uMKtMoAqsu0

https://youtu.be/8X3ampLlgkw

More toques here

Iúna birds in the wild

Toque de Cavalaria

October 12, 2014 by Lelé
12 October 2014 – Toque de Cavalaria
Today I think I finally understood this toque during music practice. We started with the stripped down version of it:

dom dom dom domdimdom x2
dom dom dom dom dom dom domdimdom
dom dom dom dom domdimdom
So, once we did a lot of that, with some added floreios which I will leave out to keep it simple, we moved on to:
(tsh#tsh#) dom dom dom domdimdom x2
(tsh#tsh#) dom dom dom dom dom dom domdimdom
(tsh#tsh#) dom dom dom dom dom dim dom
Then finally:
(tsh#tsh#)dom (tsh#tsh#)dom (tsh#tsh#)domdimdom x2
(tsh#tsh#) dom dom dom dom dom dom dom domdimdom
(tsh#tsh#) dom dom dom dom domdimdom
This is the closest I found to what we practiced today on you tube
https://www.youtube.com/watch?v=NT7qzMKLP2c

Hand injury & chibata

September 26, 2014 by Lelé

26 September 2014 – Hand injury & chibata
I have had an injury free summer – my hip hardly hurts when I run these days, my knees are strong, my right shoulder has been fixed since the injection. In fact, since I started T25 I have been feeling noticeably stronger! Even my legs feel sturdier.

So we have been practicing chibata – which I could more or less do, but the aim here is to do it slowly and in a confined space, i.e. without moving from your spot, which is hard!
This is one of the moves I never thought I'd be able to do at my age! And this is what it looks like, by Mestre Poncianinho: https://www.youtube.com/watch?v=YyIfuTWUjqg

The hardest bit isn't the getting there, it's the coming back. Instead of landing into negativa, the idea is to retrace the move backwards. That's the bit I'm still struggling with, more on one side than the other. So, while we were practicing these two moves I somehow managed to get my hand kicked, more precisely my ring finger, left hand. I had just finished doing the moves and was walking back to my line, when a woman went off to do hers and my hand got kicked. Oh, how it hurt. I asked some poor passerby to pull my finger out, as I could tell it was jarred. But later on I read about it and it really makes no difference doing that, waste of time. I also knew the first and most important thing to do is to put ice on it, but for some reason I forgot. So I carried on training, for another 10 minutes, then I told Mestre about it. He got me an ice pack. I wouldn't have known who to ask, but now I do if it happens again.

The woman in reception, who says she knows a lot of people in Made in Chelsea.
I iced it for a good 20 minutes – by the way, never ice an injury for more than that as you can get frostbite and it won't help heal any faster. I then drove home and that was agony, because the movement that has suffered the most is the grip. Gripping hurts and I have no strength on the hand to do it. I can still do handstands and negativa. But I can't hold a pandeiro, or a berimbau. Or grip the car wheel properly, or change gears without it hurting…

So, I have been icing (RICE) this for over a day now, but today is even more swollen than it was yesterday. Luckily I can type ok, although it does hurt a bit when I do it. I can only imagine how much more swollen my hand would have been without the ice! I took painkillers – ibuprofen – orally for first day, but as of today I'm using Voltarol topically.

Goodbye DDL – again

September 24, 2014 by Lelé
Early today I got a text from Instrutora C…

07:05 AM, text received *Hi how are you? Have you left us definetely then or are we going to see you back at class one day soon??!*
Hope all's well x

my reply *Hey, I'm training somewhere else regularly, but I never wanted to leave for good. However the politics of certain Capoeira mestres, not all, mean I can't really train in two places. Also it gets expensive! I want to concentrate on this style for a while, to develop my own game with different influences. I wouldn't mind training with you every now and then, but would that even be ok? I didn't think it would. Thanks for contacting me, I miss everyone. Xx*

Then C *Where you training? I had thought you were going to come back and chat about things before going to another group*

… ouchy, my reply *I have been with another group for a while. Didn't say anything because, once again, certain mestres don't accept that. I don't agree with that either. So it came down to being under authoritarian Mestre Guimba, or a liberal one. Actually do you want to meet and talk? Better perhaps. I'm free tomorrow, could come to DDL or somewhere else.*

Then C *Oh I see. Yes it would be good to speak, I'm not sure about tomorrow but I'll let you know ASAP. Thanks*

Never heard from her again.

LP Pandeiro

September 17, 2014 by Lelé

17 September 2017 - LP Pandeiro

I have spent most of my time in the last few months concentrating on learning the berimbau. But lately I have been also learning how to play the pandeiro, more than just the basic capoeira toque. This I have know for as long as I can remember: tum ta tum shake… Something like this:
https://www.youtube.com/watch?v=TAhr_4Z-Vcs

So, that, I can do…
But there's SOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOO much more to playing the pandeiro! I've always been crazy about percussion anyway, so yesterday I decided to order a pandeiro online. It arrived today! I don't know much about pandeiros, so it was an impulse buy… I didn't buy anything expensive, just something to practice on. It doesn't sound as deep as the ones I practice on, it probably need tuning, which in itself seems to be an art.
And herein begins my pandeiro learning

The first thing I need to learn is this basic samba toque – so I need to practice and practice and practice until I can do it fast: https://www.youtube.com/watch?v=NrgN_IJXdm4

https://www.youtube.com/watch?v=2XfHVe2vhz8 - She's my chará (same first name)

Here's my new Lain Percussion Pandeiro, LP (short for Lelé Pandeiro!!!!! not really, but it works)

Mojubá lesson – 03 September 2014

This is only my second Weds at Mojuba. Weds also does music, but it costs £12 for both lessons instead of £10 on Sundays…

The class itself was very tough, it has been tough lately, i.e. 50 rabo de arraias, holding andorinha position after keeping leg up in the air for ages. That's so hard because the supporting leg is already tired, and my hip doesn't like it so much. And having flat feet isn't great either, it's like balancing on an ice skate.

We also did 3 quick rabo de arraias (meia-lua de compasso in Regional) 30x. I was so dizzy I started giggling. Spinning is such a natural high.

Now onto the music class which is why I'm writing about this particular lesson as I have a lot to practice. I managed to get my notebook out this time and write things down, which in the past I failed to, and by the time I get to it, I'd have forgotten what we did.

Warm up: Angola with this variation, this is easy and hypnotic to play
tsh#tsh# dom tim tsh#tsh# dom dim tsh#tsh# ***dom dim dom dim*** *tsh#tsh# dom dim dom#tsh#dom#tsh# dom* – this is incredibly hard as I'm used to doing dom with cabaça away, so my hand automatically moves the berimbau away!
also practice dom, then pull cabaça to the body and stone touches the wire in a smooth motion
tsh#tsh# dom dim dom x3 dom dom dim dom (section of cavalaria)
and
tsh#tsh# dim dom dim x3 dim dim dom dim (jogo de dentro)

Goodbye DDL :(

September 2, 2014 by Lelé

2 September 2014 - Goodbye DDL

I was supposed to go to class yesterday as it was Delicada's last lesson at Streatham, but I bottled out. Now that I decided to leave I can't bring myself to go there. Such a coward.
So I texted Prof. C to let her know I wasn't going to be regular student anymore… Texted! I wanted to do it in person, but I failed. I was hoping to see her on Sunday, at Delicada's goodbye roda in Brockwell Park, but she wasn't there.
14:29 - *Hi C, hope you are well. Was going to come to class last night but wasn't able to in the end… Just wanted to let you know I'm taking a break from regular classes for now, but was hoping to train occasionally, if that's ok? I want to concentrate on learning a different style of capoeira for the next few months, so I'm pursuing that. Would rather not lose touch if possible as I have grown fond of everyone!*

Reply 14:32 - *Oh no, really? I thought you were wanting to really be part of the group and maybe start teaching in the future? (I never really said that, this was more of a words in my mouth type thing, i.e. if you get to a certain level you have to teach kids) Are there things you are not happy with?*
Do you think maybe we could speak about this? I'll be at class early tomorrow if that suits you?

At this point I'm not feeling so great, I wasn't even expecting a reply so soon! But, well, I don't know what else to do but to be honest (well, honest but I did hold back a lot too)
15:06 *Hi, the reason for txt, sorry wanted to do it in person, is I won't be able to go for a while, not this week for sure, but wanted to explain…*
I've been wanting to do a different style, less strict Capoeira, since we got back from Brazil, because I'm not happy with Guimba being my Mestre in the long run, but stuck around for longer than anticipated because of you, and the other instructors, are teaching! Been torn with this for a while: holiday gave me a chance to get it clear in my head.

15:10 *I see ok. Well I still would really appreciate us talking about things face to face when you have the time. You really are an integral part of the group (and this is what has been making it hard to leave), and highly valued. Of course everyone is free to do as they choose, but it may still be worth chatting about things, concerns, etc. Let me know anyway, take care.*

I feel a bit like a shit right now, but turns out there are fundamental issues which makes it hard for me to stay:
1) Don't want Guimba as my mestre, too strict, military and downright horrible and extremely disrespectful to those close to him. This became very apparent in Brazil, although it was always there. It always made me uncomfortable.
2) Want to try a new style of capoeira, Mojubá has been really interesting and challenging in a way DDL hasn't for a long time.
3) Not enough music or rodas at DDL. I learned more on the berimbau in my few classes at Mojubá than I did in three years.
4) I could have, if he accepts me as his student, Poncianinho as my Mestre. As I have told him I was training elsewhere it might be he doesn't consider me his student yet. I would need to clarify that with him.
Ah, the politics of Capoeira!

Mojubá Capoeira, and decisions…

August 30, 2014 by Lelé

30 August 2014 – Mojubá Capoeira, and decisions…

I was off capoeira for three weeks as I was away in the USA. I have been pondering what to do capoeira wise, as I have been training in two places, DDL and Mojuba. DDL for over three years, Mojubá for about 3 months (since May 18th).

Things have gone a little sour with DDL's mestre, since trip to Brazil – and although he's not here, it's still his school. Also it didn't feel like I was progressing much. In terms of music I was learning new toques on my own as the music practice we have been doing has been limited to three basic toques. So I decided to concentrate on Mojubá, because I have learned so much in the last few weeks – an incredible amount when it comes to music, and the berimbau in particular. Not to mention that Mestre Poncianinho is a sweetheart, a very good teacher and a wonderfully giving person. You do feel privileged when you are taught by him. There's also another Professor: Kebrado, who teaches occasionally – very talented, can sing so well and plays the guitar professionally. And then the group is a lot bigger, and I like the excitement of meeting new people. So I've been training with them regularly since I got back last week. I've been on Sunday, Weds and tonight.

Fridays are always roda nights, so it starts at 6:30 and I didn't get home until 22:30. The end was everyone playing instruments and singing samba de roda.
I haven't yet had the heart to tell C I'm taking a break, but will need to do it soon. Probably tomorrow as it's Marion's leaving gathering in Brockwell Park.

Focus T25 – Shaun T

July 26, 2014 by Lelé

26 July 2014 – Focus T25 – Shaun T

I was watching tv one morning, flicking through channels when I saw an advert for this, and I thought, well, I have these 3-4kg I never seem to be able to get rid of, no matter what. Also, I wanted to see if I can increase my stamina. Maybe this would do the trick?
I started **week 1** at 53.8kg, chest 83cm, waist 71cm, thigh 57cm – ok, hardly big, but there's room for improvement, my ideal weight would be 50kg, I could even go down to 48kg and still be in the healthy zone. I have been trying to lose the last 4kg for years. When I say trying, I've been thinking about it but not doing much. When I say not doing much: I cycle, run and do capoeira – so I have been doing a bit! I was burning an average of 300 calories a day through exercise (remember, I'm small, so I burn less calories) before T25. Even with T25, I don't think I'm burning much more than 200 calories per session, but the point of it is that you continue to burn more after as well.
I went up to 60kg when I injured my hip and stopped jogging for a nearly 18 months, back in 2010-2011. Zumba, cycling, capoeira, and back jogging again from December 2011, brought me back down to 54kg (1 stone lighter).

Week 2 was weird, I was on Ibuprofen for my shoulder injury (which has cleared, I've been discharged from physio), my weight went up to 55.2kg, not been that weight since after Christmas. Measurements were the same.

Week 3, down to 53.5kg, but still same measurements as week one. I wasn't following their diet plan, just adjusted mine a bit (see below). The most important thing, if you are doing it first thing in the morning, is to have something light to eat. I'm having either fruit or a yoghurt if I do it in the morning. Tried doing it on an empty stomach but it just wasn't possible, no fuel.

Week 4 was a pleasant surprise!
Weight 52.5kg, chest 80.5cm!!!!, waist 70cm thigh 55cm and hip 93. My lowest recorded measurements I can find on my calendar are: October 5th 2011 Weigh in 52.8kg waist 68cm hip 91cm thigh 56cm
I won't be able to do week 10 as we are going away for 3 weeks. Of course that could be my downfall! No capoeira/cycling/T25 for 3 weeks! Will try and go for runs but it's going to be very hot.

Onto **week 5**: Weight 52.1kg, chest 81, waist 70, thigh 55cm, hip 91.5cm
On Monday 07/07/2014 (3 days after measurements above) I got my lowest recorded weight in recent years of 51.6kg, and same this morning… So that's 3kg in 5 weeks, if we ignore the freak rise to 55.2 in week 2.
Then I started the Beta cycle on week 6, Speed 2.0 is absolutely brilliant, I think it's my favourite workout so far, will keep on doing that one once it's over.

Week 6: Weight 52.4kg, chest 83, waist 70, thigh 56cm, hip 91cm – up a bit from last week…
I also got Hip Hop Abs, as it was on sale. And Saun T is sooooo fabulously camp on it, I only did the Hip Hop party on the first cardio DVD, but he actually made me laugh quite a few times during the workout. I do love dancing. Must get the Zumba dvds out again.

In terms of stamina… My running actually suffered at first. My runs were slower (I was doing T25 in the morning, then running twice a week as usual, in the afternoons instead of mornings). My times were slower by about 20s per minute on average. Then I had my fastest 5km (29:48, av pace 5:57 min/km) on Week 6 Monday and my 6th fastest 6km (av pace 6:16 min/km) on W6 Friday , I wasn't even tired at the end of it! It could be coincidence though, I know from experience with running it's peaks and throughs – but two fast runs in sequence is a good sign! Especially when I'm doing T25 in morning.
Diet wise, eating more bananas, apples and satsumas, and drinking High5 Zero Electrolyte Drink Tablets to avoid cramps (I had a few last year in Brazil!). Also I started eating a bit more meat, I was only eating red meat once a week, then fish or vegetarian for the rest, now I'm having a little more. I have a protein drink but I only have twice a week, i.e. when I do T25 in the morning then jogging, to aid recovery. I'm not spending money on shakeology or any other vitamins/food supplements.

Week 7: Weight 52kg, chest 83cm , waist 70cm , thigh 55cm, hip 90cm
On Tuesday of W7 I did my fastest bike ride< to work. Then normal speed on the way back, but it did mean I suffered doing Core Cardio afterwards! I just couldn't finish it. On Thursday of W7 I ran my fastest 6km ever (av. pace 6:01 min/km)! EVER! And that was the morning after a pretty intense capoeira class. It was also one of the hottest days of the year, so I ran at 7am when the temperature was around 19c, this time in the morning.

I'm really starting to see a difference now… Not sure why I look more tanned on the second photo, haven't been sunbathing. It's just the light.

Day 5 (end of Week 1)
06 Jun 2014

Day 35 (end of Week 7)

Onto **Week 8** – : Weight 51.9kg, chest 82cm , waist 69cm , thigh 54cm, hip 90cm. Your body gets used to exercise pretty quickly, this week I read somewhere that sometimes in three weeks the body adapts, I think my body has adapted to this. Monday was a bit of a struggle due to hangover and much naughty smoking at the weekend. I used to be a heavy smoker for 16 years, when I turned 30 I started seriously trying to stop and I have been mostly successful but every now and then I'll have a binge. Last Saturday was our batizado, big party afterwards, and on Sunday: Lambeth Country Show. A big social event, lots of friends there. I threw away 1/3 of a pack of B&H at the end of the day, but still I smoked a lot! Even running on Tuesday was affected. No change on the way my body looks so no pics. I actually looked a bit bloated for a couple of days, but that was the usual water retention prior to my period arriving. And I ate like a horse on Tuesday, my appetite was insatiable! I literally ate all day. Another PMT symptom.

I completed Week 9 but forgot to take measurements down, we fly to USA on weigh-in day, Saturday.

Mojubá lesson – 25 July 2014

First Friday…

This was my first Friday lesson. Its very hard to find a place to park in the area, so I cycled. It was raining, a lot. But I don't mind, had my waterproofs on. Went to the changing room to put my contacts on as I can't cycle with them on and a cute girl with down syndrome came to talk to me. She asked if I was going to capoeira and if we could be friends. Of course! I said. I asked how old she was, 17 she said. I said I was 43 and I could be like her mum. She said, no, her mum is 50 something. And that I looked very young for 43. She then said I have a nice figure. What a charmer!

She asked me what I did, when I said 'Programmer' she said her friend organised events too (people assume that when I say I'm programmer!). I explained no, computer programmer. She then asked if I could fix her mum's computer. Once again, a lot of people assume programmers fix computers. So I explained that I write software, I don't fix computers. So she asked if I could get her a tech job! What a lovely girl, I just wanted to give her a big hug, she's adorable. We exchanged names but I'm ashamed to say I forgot hers, she probably forgot mine too. I went to the loo and she went to class. (edit: Her name is Chaica!)

The class was unforgettable, definitely one of the best capoeira classes I ever had, it was more a workshop, lasted 3 hours.

First of all when I went to pay for the class, Mestre Poncianinho (if anyone was ever born to be a Mestre, it's him! He also seems to be very generous with the attention he gives to everyone) gave us these leaflets, and explained that these are moves he named, and they are basically extensions of existing capoeira moves or just plain new ones.

Mestre Guimba had a few of these too, but I don't think he formally named them, if he did he didn't share this with us (maybe he shared with higher belt students). During the class we practised some of them, and right at the end he went through a few more.
We warmed up and did a sequence (video deleted…)

Then we learned how to do Pavão – this is one to practice regularly me thinks! Very Yoga like…

Then we practiced this sequence in front of the mirror (i.e. like Series 4, modified a bit):
Queda de 4, jump to -, Jacaré, cabeça tartaruga (a heastand with legs bent, I can't do it), ponte, bananeira, jump to chapa the frente, back to queda de 4, then other side.

Then this in pairs – I was with a tall, blond guy – gah, forgotten his name too
Player 1, ends with first tesoura, then it's player 2's move, alternating. Later on Mestre added more complexity with vingativa and rasteira for each player, but I didn't quite get that. We almost figured it out and then stopped for roda.

Quick break, then roda. For an hour? Maybe longer. A woman who's been a student for sometime had the task, honour I guess, of playing A LOT of people. She was admirable and it was epic! It wasn't clear to me whether she was leaving the city, or graduating. Anyway, it was beautiful and thoroughly enjoyable to watch and sing.

Then the roda opened up and I was thinking I wasn't going, feeling shy, and happy to just watch. But Mestre Poncianinho just stood there at one point, asking for someone to play with him and no one came forward. Next thing I know I had jumped in! He was very kind to me, he didn't knock me down, of course not, that would be rude. Even though I think I was a bit cheeky and probably too aggressive (with a smile). He did put some of his long term students on the floor, of course, to teach them. He was just a gentleman and I could't wipe the smile off my face when I was in the roda. There's nowhere else I feel happier, apart from maybe when I'm playing one of the instruments. Oh, I wish I could feel like that all the time. So much joy. Thank you life for that precious moment. Life's been tough lately and it lifted my spirits so high. I got the same feeling when I went in the roda with Quebrado a few weeks ago. Pure magic. It's what makes people addicted to capoeira.

Then everyone stood up and, prior to that there was no clapping, started clapping, the roda got smaller. Lots of beautiful, intense games: so many good capoeiristas in the group! One particular girl was a joy to watch, she moved like liquid, so fluid and gentle (Renata). So delicate. Probably used to do ballet. Watching capoeira is as rewarding and educational as doing it IMO.
Then people just played music and chilled for a bit. I grabbed the agogo, which I adore, and played along with samba de roda. After a while a girl who seems to suffer from Queen Bee syndrome (It was Modelo!) sat next to me started playing pandeiro, while pushing my leg with her leg (I just pushed back and she moved hers away), how disconcerting, I thought. Like, she was clearly trying to get me out of where I was! Then she got up, started looking at me, and then at some guy from across the room – like I was annoying or shouldn't be there. I looked at her doing this, then at the guy she was communicating with, shrugged my shoulders and carried on for another while. So, that was a bit odd and played on my mind for a bit, don't think we will be getting along then… Of course now I'm mortified I might have been playing the agogo really badly and she was trying to get me to stop!

At one point I had a really odd flashback, as if I'd taken an E. So the endorphins must have really kicked in then! (was just after the roda finished and before music started and I was talking to someone). When I was in the changing room a beautiful girl, called Melissa, who has a streak of pink on her dark hair, told me I played well tonight. That was really sweet. I told her she's very good, at capoeira. Which she is. But she knows there's always more to learn in Capoeira and you can always be better, so she said 'I'm not good, but I try'. But you are good Melissa, and you are kind too. And that is a great way to be. There's also another woman, tall, blonde, slim, whom I played with a couple of weeks ago. She also has a very good game and a welcoming manner.

Cycling home was ok, but when I got home at 10:30 ish I had a headache and felt totally drained! Big glass of water and a big leftover meal of rice, beans and chorizo.

Toque De Santa Maria/Apanha a laranja

July 14, 2014 by Lelé

14 July 2014 - Toque De Santa Maria

Santa Maria: Toque de Santa Maria é o toque usado na capoeira para o jogo de navalha, seja esta no pé ou na mão.
Used in a game with a razor, on hand or foot.

O toque de Santa Maria também é usado para o jogo de apanhar um objeto com a boca (dinheiro, caxixi, lenço, entre outros).
Also used for game where various objects are picked up by the mouth (i.e. money, caxixi, handkerchief…)

Na Capoeira de Angola também é conhecido como "Apanha a laranja no chão tico-tico".
In Capoeira de Angola it's also known as 'pick the orange on the floor, tico-tico'
domdomdomdom #tsh#tsh domdimdomdim #tsh#tsh
dimdimdimdim #tsh#tsh dimdomdimdom #tsh#tsh
Apanha a laranja variation
#tsh#tsh domdomdomdom #tsh#tsh domdomdomdim
#tsh#tsh dimdimdimdim #tsh#tsh dimdimdimdom
https://www.youtube.com/watch?v=hpkXpkH6GoY

Mojubá lesson – 13 July 2014

Today Prof. Kebrado played guitar during the class while we trained Lovely! Mestre Poncianinho explained that people used to play guitar with capoeira but for various reasons it doesn't happen so much anymore, i.e. guitar sound needs an amplifier or it gets drowned, making carrying all the equipt. very cumbersome.
Main sequence practiced today:
player 1 – rabo de arraia
player 2 – esquiva, into chapa
player 1 – queda de rins into tesoura
player 2 – leg used for chapa, into base and stand up.

Music class
I was playing the pandeiro, but brought this toque home to practice
Apanha a laranja – *tsh#tsh# domdomdomdom tsh#tsh# domdomdomdim tsh#tsh# dimdimdimdim tsh#tsh# dimdimdimdom*

Mestre Poncianinho wrote the toque down for me, it's like a capoeira autograph! He's such a warm, funny, charismatic person. I'm glad I took the plunge and tried this group despite being terrified!

A Rota Do Escravo

July 3, 2014 by Lelé

03 July 2014 – A Rota Do Escravo
https://www.youtube.com/watch?v=HbreAbZhN4Q

No filme "A Rota do Escravo – A Alma da Resistência", a história do comércio de seres humanos é contada através das vozes de escravos, mas também dos mestres e comerciantes de escravos.

Cada um conta sua experiência: da deportação de homens e mulheres para as plantações até o cotidiano do trabalho e os movimentos de abolição.

Produzido pela Organização das Nações Unidas para a Educação, a Ciência e a Cultura (UNESCO), traduzido e dublado pelo Centro de Informação das Nações Unidas para o Brasil (UNIC Rio).

I think we forget how horrific every aspect of slavery was. Well, I had. I actually cried in some places. And felt very angry too. This must never be forgotten.

Mojubá lesson – 29 June 2014

With Professor Kebrado

Warm up: Lots of sequences in pairs. Met Maria, she just had a baby and is back in training. Told her I stopped for 20 years, she said she'd stick that on her fridge door as encouragement.

Then music and pair practice. After playing with two people I grabbed the pandeiro. I'm too old for this! Was so tired. Also, the second guy I was playing with complained I wasn't playing close enough – too far, too far, he said at the end… Still, every little helps, he's a very advanced student. When I was on the pandeiro, I wasn't playing it right, so Kebrado stopped to explain how to play it.

Then roda. I went with a guy and sat down for a bit. Then Kebrado played with lots of students, so many good people in there, lots of beautiful games. I was the last one to play with Kebrado. He asked for Sao Bento Grande to play for us, I'm the only one in there with a regional style so I guess it made sense. It was a really fast, intense, fun game. I did a martelo rodado. I think I smiled all the way through the game, when it stopped I had to lie down! Maria and another girl said it was a good game! After that music for an hour. Kebrado gave me the pandeiro, which is good as I hardly ever play it. Learned a lot today! I love capoeira.

Mojubá lesson – 15 June 2014

Mestre Poncianinho is away in Mexico, so Professor Kebrado took this class. He also taught the very first Sunday class I went to and he's been really welcoming and kind to me.

So there's a kind of generic warm up, starts with a few stretches, then some moves and ginga in front of the mirror. The capoeira here is much more flavoured with dance and what I would consider more from Bahia – even though Poncianinho is from the estate of São Paulo. It just has a much more relaxed, less aggressive (but no less lethal) form. It looks more like dance than capoeira regional, which always aimed to look more like a martial art. That I get to learn both is a privilege. So many years of my life I wanted to do capoeira and finally!

What I'm hoping for is that I will learn the moves that best suit my body, my age, my ability, from both branches, and come up with my own individual style – which really is the aim of capoeira: find your way. However, what could happen is that I get confused. So it's risky. The body memorises all these moves and basically when you are in the roda it just takes over.

So, what my body comes up with could be ugly, messy, ridiculous, silly. More likely that will be the case, rather than something innovative, to be honest But damn it, I'm having the time of my life, I really am. I want to give up my job and train, train, train.

We did some moves, group split in three lines. The most challenging was passa-pé (meia lua de frente), leg back, some leg work, then fast spin.
Another one was jumping down, then jumping up backwards, with open arms.
Then we went into rodas of 5 people to do this:
1) Pretend bencão, but leg is behind knee
2) queda de rins, tesoura
1) aú, queda de rins, tesoura

Then some other moves – and then group splits into two rodas. I sat down and played the agogo. Then a big roda, and someone (Japanese guy I met at the weekend workshop, who speaks little English, I always say hi to him, and we have played together a few times) took over the agogo. Kebrado said: anyone can buy a game, go for it. And I just leapt up, even though I said I'd not go in the roda until I'd been going more regulary!

I played with Jason, next thing I know Kebrado buys the game. I get over excited and become all regional and aggressive (as in doing lots of attack kicks: meia-lua, pisão). My body took over… Anyway, it was all over pretty quickly, because someone else jumped in. I didn't get a chance to get out of breath. Which was nice, because when I trained the day before at DDL I was struggling to breathe, I think the room was too stuffy.

After that, an hour of beautiful music. Is it possible I like the music more than playing the game? I don't think so, but oh, how I love playing and singing in a group, it's so good for the soul. It explains why people used to go to church hey! Singing is a great release.

Capoeira Trousers of the past…

June 3, 2014 by Lelé

This abadá is from 1990, when I trained with Muzenza Group in London for nearly a year – I kept them all these years, they still fit – capoeira trousers are stretchy and forgiving. The waist is very high compared with more recent trousers…

Mojubá Workshop – When Kay met Capoeira

June 1, 2014 by Lelé

01 Jun 2014 – Mojubá Workshop – When Kay met Capoeira

I attended Mojubá's capoeira workshop this weekend. They were a very memorable and special 10 hours , which I shall treasure for the rest of my life.

The icing on the cake happened on day two, when Joanna Dobson – Author of the fascinating and evocative Altai Pilgrim Blog and translator, introduced a very special guest: Nogon Shumarov, from the Altai mountains in Siberia.

Nogun Shumarov is a throat singer (Kai), and on this video he plays the topshur. Fortunately I had my phone on me, as we were about to take notes and I didn't have a notepad. Due to a change of plan, this magical performance happened. And Mestre Poncianinho asked us to film, as his iPad had ran out of battery. I also happened to sit in a great position for filming. It's not often that everything comes together so nicely, so I have learned to appreciate moments like this.

What follows is a unique performance, perhaps the only time both cultures met in this way: an improvised encounter of Capoeira and Kai. Enjoy! We certainly did.

The Berimbau Calls An Unusual Guest
At the seminar for Mojuba capoeira students held this weekend at the Dance Attic, the berimbau (played by Kebrado) called Ponciano Almeida (Guarini Dance Company) and Nogon Shumarov (Altai Throat singer, Honoured Artist of Russia, playing the topshur) to join the sounds of “Kai” (Altai throat singing) with contemporary dance. The roots of two ancestral cultures join in five minutes of pure improvisation. Creativity such as this is food for the gods.
text by Joanna Dobson

Nogon Shumarov, Mestre Poncianinho e Professor Kebrado
https://www.youtube.com/watch?v=sRsSHslSWxk
Then Nogon did two solo performances for us. What a special two days they were, I shall never forget them!https://www.youtube.com/watch?v=UZEoVrZzxlE and
https://www.youtube.com/watch?v=SNZBM2Txn6U
Barata’s Performance https://www.youtube.com/watch?v=8nKcPofGPVg

Mojuba Workshop Day Two

June 1, 2014 by Lelé
01 June 2014 – Mojuba Workshop Day Two
Talking about hand positioning and expression in the morning.
Think about more simulation less attack. My original group has been doing more attack and less simulation, although this has been changing, thankfully, in the last year or so. I think it’s a young person’s pursuit, attack more, and then as capoeiristas mature we start to seek something more spiritual and kinder? This of course isn’t the case for everyone, but it’s something I have observed.
Ethics of engagement… Sartre: (I am really loving this group: academic and philosophical – been searching for this a long time)
The commonly-held view is that existentialism champions radical individualism and disparages community, social roles and civic participation. This book challenges this received wisdom, showing that Sartrean existentialism is in fact a deeply social philosophy. T. Storm Heter demonstrates the vitality of Sartre’s landmark essays ‘What is Literature?’ and ‘Anti-Semite and Jew’, and reveals the importance of the ‘Notebooks for an Ethics’, a rich and often ignored manuscript containing Sartre’s most extensive discussion of ethical and political concepts.
Drawing on these sources, Heter argues that Sartrean authenticity is an ethically and politically important virtue. Contrary to popular belief, the virtue of authenticity is not a mere codeword for sincerity and personal acceptance. Authenticity requires interpersonal recognition and group participation. We cannot be authentic in a vacuum, for the very dynamic of authenticity requires that others recognize our authentic identities.

This book not only defends Sartrean ethics against charges of formalism, emptiness and extreme subjectivism, but also shows that authenticity is an important civic virtue, relevant to the social and political institutions of the modern world.
How do mestres hands behave at end workshops? Vivid illustrations of some of them, very nice. Check out Mestre Boca Rica. https://www.youtube.com/watch?v=c0D2gu7yvMk
https://www.youtube.com/watch?v=bRKSE7Rt93w
Negaça, or mandinga, hand moves on ground, to embellish, possibly originates from candomblé. Possibly from Cobrinha Verde (Mestre Besouro’s direct student). Then Mestre João Grande…
https://www.youtube.com/watch?v=TU6D88wB4jk

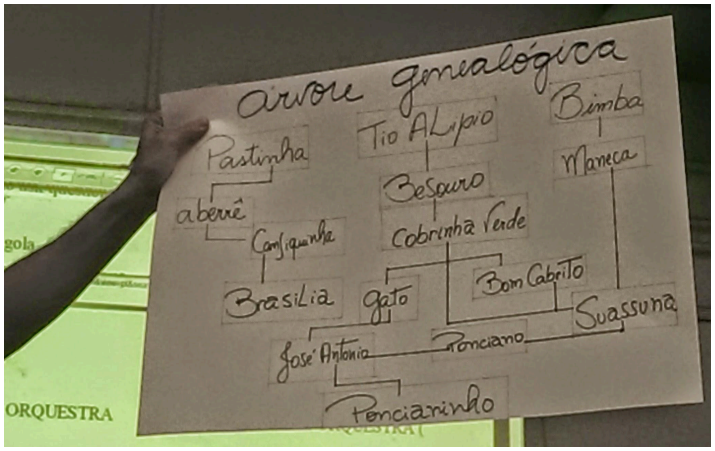
Some of Meste Cobrinha Verde’s story
http://capoeira-connection.com/capoeira/2011/10/capoeira-and-mandingas-mestre-cobrinha-verde-1921-1983/
archive version
https://web.archive.org/web/20241004122027/https://capoeira-connection.com/capoeira/2011/10/capoeira-and-mandingas-mestre-cobrinha-verde-1921-1983/

Some of the chamada videos we watched:
Mestre Moraes e Mestre Jogo de Dentro https://www.youtube.com/watch?v=U1mmekUwBkI

Pó de Mico? The monkey like scratching in the roda. I remember this well from childhood.
Hand workshop and pair choreography with Joanna Dobson who also brought in Nogon Shumarov. I was feeling a bit shy and also worried I wouldn't remember our choreography, so I didn't go in the roda. Let me see if now I can remember the steps,
* Esquiva, side to side (cadeira) 4x
* was back sweep but we changed and can't remember what it was
* stand up into ginga, step back and arms wide open
* arms down into esquiva de fuga
* walk around hand
My choreography:
* side to side with hands like butterfly
* hop around
* armada de costas hopping
* down into negativa
* aú with head on floor both sides – then we were discussing what to do next and session stopped.
Afternoon, performances and talk about Chamada
My phone's video recording really shone through, it records in HD and the videos are pretty large, but they are of relatively good quality…
Barata's Performance https://www.youtube.com/watch?v=8nKcPofGPVg
Nogon Shumarov, Mestre Poncianinho e Kebrado https://www.youtube.com/watch?v=sRsSHslSWxk
Then Nogon did two solo performances for us. What a special two days they were, I shall never forget them! https://www.youtube.com/watch?v=UZEoVrZzxlE and
https://www.youtube.com/watch?v=SNZBM2Txn6U

Mojuba Workshop Day 1

May 31, 2014 by Lelé
by Mestre Poncianinho – Mojuba Capoeira London



Poncianinho's Genealogy
Mestre Pastinha's Lineage
Mestre Gato, best berimbau player?
Silk Scarf for grading, protects against cut throat razor.

Ipiranga was Pastinha's football team, black and yellow. Hence angoleiros wearing black & yellow uniforms (not all the time, but often) Capoeira warm up = football warmup. Yeah I recognise some of those moves.

Mention of Puxada de rede… Brought back some forgotten memories from Brazil…
Pagador de promessa, canjiquinha video https://youtu.be/oyYDcXD-SqI?feature=shared&t=4206

Mestre Dunga vs. Mestre Lagarto (Grading) https://youtu.be/RPh5_TJFrdQ?t=2m
Mestre Dunga also appears at the end of a video I have been watching a lot lately and mention a few days ago Bá – Léo Leobons
Older Mestre Dunga video with Mestre Acordeon - can't find?

Mestre Curió and Bobó https://www.youtube.com/watch?v=x--2bTWeVvE

You express yourself through culture... Being in the roda is about being a part of the community, is saying 'I exist and I belong here'. So, being in the roda is an affirmation of your place in the world.
We practiced ginga with eyes closed and I think that will be the moment that I will remember the most from today's workshop. Mestre Pastinha was blind towards the end of his life - I watched a documentary about him yesterday, and to, coincidentally, do a blind ginga the next day was memorable. And very disconcerting! My partner has a beard so I kept on feeling up for that with my hands to orientate myself.
https://www.youtube.com/watch?v=-unP_tdBiKI Mestre Pastinha

Cordão de Ouro Capoeira

May 26, 2014 by Lelé

26 May 2014 – Cordão de Ouro Capoeira
Poncianinho had started his own group, Mojubá when I joined but it took me a while to figure that out. I found him through the Cordão de Ouro website http://www.cdol.co.uk/.

The workshop I attended with Mestre Cobra Mansa last year, was organised by Mestre Poncianinho, from Cordão de Ouro Capoeira.
I have been wanting to go to their Sunday class for a while now – as DDL doesn't have classes on Sunday. But for another reason too. Their style, very different from ours, was something I wanted to learn.

I'm 43 years old, I don't have much time left to learn capoeira, and I have a real thirst for it. In reality you are not supposed to train with more than one school, although, plenty of capoeiristas have done it. The reason behind it is mostly the difference of styles, but capoeira mestres can be a bit possessive of their students (not all) and territorial.
I'm a free adult, so two weeks ago I went to my first class with them.

The differences:
* Bigger classes, I counted around 30 people, compared our usual 10.
* They hire the room(s), so when the time is up you must leave. At DDL we cool down in the room and there's no rush to leave.
* No pure warm up – at DDL we do about 40 minutes of yoga like warm ups. They just get straight down to it, people arrive earlier and do their own warm up. The room seems to be available for a few mins before the class.
* More Angola, traditional capoeira, which is why I went. My ginga is too rigid and my moves are too regional. I want to be closer to the ground, and learn the more traditional capoeira.
Yesterday we spent about 30 minutes in pairs, I played with 4 different people (including one of my son's friend's mum! I knew she went there, but she wasn't there last week). Well, that was tough! I had to stop to catch my breath a couple of times, and nearly got kicked in the face when catching my breath, luckily my hand protected my face. But that's what I want, more intensive training.
Also, rabo de arraia = meia lua de compasso.
Since I went last week my handstands have improved A LOT! The first time I went there two weeks ago we spent a lot of time doing upper body moves..
The dilemma… It was swirling in my head all day yesterday after I got home (class from 10:30 to 12:00). Do I (have to) tell Poncianinho I'm from another school? Strictly speaking I have to ask my mestre for 'permission' to go to another class. My mestre, Guimba, whom I haven't quite regained respect for since our trip to Brazil – he treats people like garbage. I care for and respect Instructor Curiosa a lot, and as far as I'm concerned, she's my Mestre. But I can't bring myself to tell her. I mean, is it anyone's business but mine? It's not like I'm a very accomplished capoeirista or that I represent the school in any official capacity. Oh man, the politics of capoeira really annoy me. Maybe I will say nothing, unless anyone asks… Then I will tell the truth.

Mestre Cobra Mansa Workshop – 03 May 2013

My first time @ Mojubá & Dance Attic.
Mestre Cobra Mansa & Mestre Poncianinho https://www.youtube.com/watch?v=bp9Bn2NvBLA

03 May 2013
After watching Aruanda, a dvd by CDO London group (Mestre Poncianinho) – I followed him on Facebook, and came across Mestre Cobra Mansa's Kilombo Tenonde Permangola.

Directed by "Mestre Cobra Mansa" this center combines the art of Capoeira Angola with the practice of permaculture through a series of activities, events and volunteer opportunities. Together with local farmers several activities are also held encouraging the production of agricultural products without the use of chemical pesticides and fertilizers (including: cacau, canela, cravo, urucum, dende, guarana, manica, jaca, legumes and more).

The Kilombo is located in Bonfim, a small village close to the city of Valenca. The area has native forest mixed with areas of agriculture and areas that are reforested. The property has a swimable river and a great number of fruit trees. It also has a garden that supplies most of the vegetables for participants.

Mestre Cobra Mansa was also collecting money through crowd funding to make a film about the origins of capoeira and the berimbau, and I donated to the project: Angolan Roots of Capoeira, via Indiegogo.

So, through those Facebook connections I found out that the very legendary Mestre Cobra Mansa was doing a workshop on Friday 03 May 2013, and also a whole weekend of workshops in London.

I was also familiar with Mestre Cobra Mansa from watching a dvd of him playing various games at DDL, before class. Given all the work he has done, most people who have been doing capoeira for a while know about him. He's a greatly respected Mestre, perhaps one of the most influencial of his generation.

So, on that Friday I made the convoluted journey from Tooting to Fulham Broadway. In terms of distance, it's a mere 4.3 miles, virtually a straight line on the road. I thought about driving there, but looking at the googlemap photos of the surrounding streets I soon realised (aided by my husband's ability to decipher obscure road signs) that parking would have been impossible, it's mostly permit holders only, even in the evening.

Then I thought about cycling, but worried about my bike getting stolen. So, with 45 minutes to go, I looked for the fastest route there on public transport. And that involved changing three times!!! The first change at Stockwell was fine, then at Victoria I could theoretically get a train to Fulham Broadway, but I'm a seasoned Londoner, and I got the first train to Earl's Court instead. There I waited for 10 minutes and two trains to Wimbledon arrived at once – painful memories of travelling to my job in East Putney from Caledonian Road years ago soon resurfaced…

As was tradition, I got on the train that left last, after joking with the platform attendant about which would leave first. He said he better not tell me, as he would get it wrong, then pointed me to the one that ended up leaving last. It was always a gamble, getting in the right train did happen occasionally but not this time. The train was moving so slowly, I ended up being 20 minutes late, just as the workshop was starting (due to start at 6:30, but I guess they had to do registration and get set up).

I walked into this big dance studio (30 by 10 meters I think), full of people, maybe a hundred, maybe more… Music was playing, I walked to the front and spotted Mestre Cobra Mansa! And then we were told to spread out around the room.

The workshop:
started with ginga and balanco, facing the mirror. Disconcerting, as I'm used to training without a mirror. We are all singing along to the capoeira songs being played.
esquiva, role (few times each side)
cocorinha, esquiva de fuga, rabo de arraia (we call it meia-lua presa) (few times each side)

About 10 mins go by, I'm already dripping with sweat, we then stop, switch, some people go play instruments and the ones who were playing come over to do the movements. Being my first time there

I wasn't sure if I was allowed to play so I stay put. The room was packed and we kept bumping into each other. A good way of learning about space awareness but rather disturbing and disorientating.

We are then told to go into pairs and do the sequence below, and I pair up with a woman wearing a wooly hat, who the kept telling me to go fast, but I'm thinking: the music is slow, this is Angola, we need to go slow? So I tried to move with the music. And I kept thinking, does she wear a wooly had to stop frizzy hair? That's the reason I always have to wear a hair band… Brave of her to wear a wooly hat though, it's very hot. We are moving across the room while we do this one.
player 1: esquiva, walk forward into another esquiva, rabo de arraia
player 2: rabo de arraia, rabo de arraia, esquiva

Cobra mansa stops the music and shows the above sequence again. He says we need to ensure we make the move as a response, and NEVER try to predict what's coming next. Assumption is the second biggest mistake in capoeira. The first one is not looking, says Mestre Cobra Mansa. So we swap partners, I'm now with a tall, strong and friendly man, who is wearing a vest – funny the things you remember.

We do the same sequence as above, but on the same spot. One of the instructors comes to watch us do the sequence, and I look away at him for an instant, when I look back my partner's foot very close to my head, I move out of the way quickly. I get a knowing look from the instructor and we laugh.

Another instrument swap, Mestre Cobra Mansa calls us to the front, and we sit in a circle, and he demonstrates the next move, we pick another partner. I'm now with an East Asian, smiley woman
player 1: rabo de arraia, switch, rabo de arraia the opposite direction.
player 2: esquiva de Angola one way, esquiva de fuga the other way

We swap again, and this time I go and play the agogo for a bit. It's nice to sing and relax for a while. We are not singing loudly at this point.

next sequence, pick a partner, I'm with a man wearing harem pants:
player 1: rabo de arraia, switch, rabo de arraia, esquiva
player 2: esquiva de angola, switch to esquiva de fuga, queda de rins

after a few sequences same as above but with this addition
player 2: from queda de rins, do tesoura
player 1: go under the tesoura

The man in the harem pants pulls one of my legs while we do the sequence, making me land in esquiva. He has just demonstrated that my 2 years of training have paid off, as I know now how to fall even when caught by surprise. I was indeed pleasantly suprised that I had landed like that! I return the favour pulling both his legs when I go under his tesoura and he almost lands on his arse, but he knows how to fall too, and uses his hands to avoid a painful landing.

We are told to swap again and I run to pick a pandeiro, but I was at the back of the class by the time I got there, only the agogo was left! I am now singing very loudly, and so are the others, if feels great, the energy is high now. I even started improvising with the agogo.

The sequence below is being done:
Challenge yourself, player 1 does as many rabo de arraias, both directions, player 2 does cocorinha, esquiva. After a while, we get to do it. I partner up with a small, blonde girl, who kicks me on the side of my face! Luckily my head was following the leg, so the impact was minimal.

And so, we have a very quick break, and then roda. The roda is basically the most amazing thing ever, just Mestre Cobra Mansa, playing with the higher students from Cordao de Ouro for just over 30 minutes. Before the roda started he did say it wouldn't be possible to play with everyone, so I just got myself a place with a good view and prepared myself to watch live someone I had seen play on DVD so many times. It was dreamlike and cinematic! He must have played with twenty people, at least. WITHOUT A BREAK. He's 53 years old! And each person he played with he taught them an important

lesson, he showed he could have got each and everyone of them in a bad way. All with a beaming smile on his face. Pretty special… MUITO BOM!

At the end Poncianinho and Mestre said some words, and then Mestre Cobra Mansa did a group hug which somehow he managed to make not awkward. He said we had all sweated together, and now our sweat was mixed and we were one. He said 'cherish every day of your life, for each day is unique, even the bad ones, for we learn the most from those'.

And then it was all over at 9:30. I retreated to a corner, stretched, ate a satsuma, and thought, well, I can't stay for the after thing, I don't know anyone here and it's getting late, because getting from Fulham to Tooting is going to be another logistical joke. But then I thought, I can't just leave, can I? I got my phone out and looked for Mestre Cobra Mansa and off I went. He was signing a woman's berimbau. So I watched, lucky woman! And then someone took a photo of us. I even got a fatherly kiss on the side of my head while we waited for the person struggling with my phone camera to take another shot…

The journey home managed to be more epic and painfully slow than the journey there, as I stupidly thought that if I took the tube to Wimbledon and then a single bus home it would be quicker. In the end it took me 90 minutes to get home, but Dance Attic is only 4 miles from my house – it would. have been quicker to walk home!

Bá – Léo Leobons

23 May 2014 – Bá – Léo Leobons

While watching this capoeira video from Novo Movimento my ears were pleasantly invaded and truly wormed by the song below… Thanks to modern tech, the link to the album was right there, and at a mere £3.99 on Google Play music I just went and got the whole album, which I'm listening to now… And I will be listening to it again, and again and again, I can tell! There's a lot of berimbau in there, not as the main instrument, I can also hear a keyboard, flute, electronic blips, djembes, guitars (electronic!), piano… Really enjoying it.
https://www.youtube.com/watch?v=q0glPutUQ4A
If you like it, please support the artist(s) and buy songs/album! Everyone needs to earn a living.
Léo Leobons Facebook page.
oh, and a treat, Brazilian National Anthem: played good!
https://www.youtube.com/watch?v=Iw37YSlVGF0

London School Of Capoeira Batizado – 2014

17 May 2014 - London School Of Capoeira Batizado – 2014

When I arrived in London at the tender age of 18 years and 3 months, back in November 1989, The London School of Capoeira had already been here for a year… It was the first school of capoeira in this great city I call home.

Back then, at £7 a class, it was too much for my hard up self to afford, I had also found another class, nearer where I was living with my mother, in Highbury Roundhouse, with Instructor Robinson from Muzenza, founded by Mestre Burguês. Everyone knew everyone back then, and I knew who Sylvia was, and I had been to a couple of events where she had been too and even played a game with her.

Robinson left the UK in 1990, and so it ended my year of training capoeira. After that life sort of took over and I never quite managed to train again, even though I wanted to, I often thought about it, and

always hoped I'd get back to it one day. Years later, in '98, I was having a meal in Finsbury Park when I noticed, on the table next to us: Sylvia and her husband, Mestre Marcos. I was always in awe of Sylvia, I had never seen or heard of a woman Mestre until I came to London, capoeira for women was just starting to become more mainstream in the 80s in Brazil when I left.

That night I started talking to them and decided there and then I wanted to do capoeira again, so I got all the info from them and decided I would start training again. Not long after that I got pregnant, and once again, got busy with life, family and also my 'career' in computer programming. It took another 13 years for me to find a place to train, this time in South London, while searching for a place nearby for my son to learn capoeira.

Thanks to Facebook, I found out about the LSC batizado, anyone could go – and so I went. I love batizados. I took some photos too and re-lived some of my past life…

Photos of event on Flickr

DDL Capoeira Lesson – 02 April 2014

April 2, 2014 by Lelé
Taught by instructor curiosa
Angola, keep movements slow…
* Bênção, esquiva, tight rolê, meia-lua, base – ginga, other side.
* Trick step, meia lua de compasso, base – ginga, other side.
* Armada de costas, spin to chapa with same leg (don't touch ground), queda de três with same leg, pull leg into base, aú.
https://www.youtube.com/watch?v=27bxreE7H2M

DDL Capoeira Lesson – 26 March 2014

March 26, 2014 by Lelé
Taught by Instructor Ken.
Sequences practised:
Non Stop, switching sides: Esquiva, esquiva por trás, negativa de entrada, rolê, base (very good workout this one, do slowly but never stop between moves)
On Chair:
* Meia-lua presa, meia-lua presa other side, aú, rolê, base – trying to pause the aú in the air, the landing with a 'fall' onto bent leg, this will help prepare for queda de rins over time.
* Jump to bênção, rotate to chapa, negativa, negativa other side, aú, rolê, base.
https://www.youtube.com/watch?v=i44QSJ0LJF8

Osteopath Visit

March 24, 2014 by Lelé
24 March 2014 – Osteopath Visit
The NHS physio has not fixed me yet and I'm booked to have an injection on my arm on the 9th, as David (the physio) has spent no time on my back or hip – we decided to concentrate on the right arm. As my back has been giving me more grief than usual lately – I spent the last couple of weeks treating it with hot water bottle, tennis ball massages, thera cane massages and getting only minor relief – I decided enough is enough. I've been meaning to see an Osteopath for years. I accepted that being in pain is part of getting older, but I've been reading that it really isn't, most of these issues can be fixed. So I have finally done it today.

I have read a lot about, and about referred pain and trigger points. I watch videos on the best way to self-massage. I somewhat concluded my back/glute pains are from sitting down too much, then exercising. I started to work from home standing up, to try and address that, for the last few months. But I think it's reached a point where a professional needs to take a look. Reading a couple of books and watching a couple of videos is no match to being properly trained.

I went back to ReCentre, in Balham, where I had physio about 3 years ago for my hip. Back then my work health insurance covered it, but after the sessions ran out they refused to pay for more, so this time I'm paying for it myself…
I picked the name out of a list of three, he seemed to fit the bill the most

CHRISTOPTHER GAIA BSC (HONS) OST.
Christopher is an experienced Osteopath who has practiced in Balham for many years. You probably already know someone local who has visited him. He has expertise in conventional Osteopathy as well as Cranial Osteopathy and Western Medical Acupuncture. This varied approach enables him to treat a wide range of ailments and a wide range of people, from babies through to the elderly.

Christopher qualified from the British College of Osteopathic Medicine in 2003 with an Honours Degree in Osteopathic Medicine, a Diploma in Osteopathy and a Diploma in Naturopathy. He completed Cranial Osteopathy training levels 1, 2 and 3 soon after. He is also qualified to perform Western Medical Acupuncture and has to prescribe orthotics (taylor made shoe inserts to balance the body).
Chris is a GOsC registered Osteopath.
He is currently studying for his Masters in Stress & Pain Management.

I felt comfortable around him straight away, and we got down to it. I showed him my MRI scan results for my back from 3 years ago:
I think my problems are muscular and very solvable and was happy to hear he thought the same after his assessment. He manipulated my gluts/hips and back and also wants to look at my arm. He could see the tension area on my back, as it's pretty obvious, my husband has felt it too, and it's a tender spot…

He thinks it might be possible to avoid the injection in a couple of weeks, which I'd rather do. He says he doesn't understand how the physio did no manipulation or got stuck into any of my issues. He says exercises are good, but you need to get stuck into, i.e. that's what their job is. I said I started to think that physio therapists don't really touch patients these days after both my seasons at St George's… The other time I was a St. George's I also just got given a lot of exercises, but there was no manipulation of any sort.

Anyway, I had some bearably painful work done, mostly on the hips and glutes, and a bit at the back. I'm feeling hopeful for this one! Chris said I'm in pretty good condition and yes, that you can try and minimise visits to doctors by looking after yourself, but there comes a point you need to get the experts in. If this goes well I'm probably going to have regular visits every couple of months or so.

DDL Capoeira Lesson – 14 March 2014

March 14, 2014 by Lelé
Not done these for a while!
Curiosa asked me to do the warm up, as Bambu couldn't teach today. I've been doing warmups for over a year now, on Saturdays, when asked by Bambu. Class started at 14:00 instead of 13:00 because of this.
* After I did the warm up we did a line from one end of the room – walked the length of it on queda de quatro, then back doing as many au as we could fit, then esquiva de fuga. This is extremely tiring!
* With chair at far end of room, move forward in negativa (switching) – then au around chair, negativa, role.
* With chair at far end of room, move forward in negativa de entrada (switching) – then meia lua de compasso, au, negativa, role. My right gluteus medius started to cramp because of this, so I spent Sunday stretching it out.
* Two parallel chairs, armada de costas in front of the first, then rasteira, switch legs, martelo de chao with jump, au, negativa, role.

Capoeira documentary with Mestre Acordeon

08 March 2014 – Capoeira documentary with Mestre Acordeon

Not the bestest video quality, but must see documentary about a martial arts practicioner learning about Capoeira in Salvador with Mestre Acordeon. Also appearing Mestre Jogo De Dentro and Mestre João Pequeno de Pastinha, Mestre Boa Gente and Mestre Olavo.

https://www.youtube.com/watch?v=pGtvpzzN86s
Notes:
* Mestre Acordeon is a direct student of Mestre Bimba.
* Capoeira sequences can be thought of as Katas in Karate.
* Capoeristas can disappear – like a Ninja
(next items can't bee seen as the original full doco is no longer available)
* How a berimbau is made – 21:00 onwards
* Mestre Jogo De Dentro – 25:00 onwards
* Mestre João Pequeno de Pastinha – 34:00 onwards, playing the money game with Jogo De Dentro.

Quotes:
* "Capoeira is a playful dialogue – as well as a fight."
* "A capoeira master's art reaches beyond physical training"
* "This is the only martial art in which I have to become an accomplished musician"
* "Most martial arts are born of war. Capoeira was born out of resistance. Once forced to disguise itself as a harmless dance, today capoeira is a joyful and defiant expression of afro-brazilian culture"
* "Capoeira is a metaphor for the struggles of life in Brazil"
Capoeira Angola Lineage

Toque de samba de roda

03 March 2014 – Toque de samba de roda

After training I practiced the berimbau, then a song with toque de samba started to play and I thought it was about time I learned to play this toque. I did some 'research' and at first I thought it went like this:
tsh#tsh# dom
tsh#tsh# dom
dim dom dim dom
dim dom
So I practiced that for 10 minutes then tried to play along with a song and it didn't go…
Then I found this tutorial, I love this guy he really breaks it down: (skip to 3:50)
https://www.youtube.com/watch?v=_qdADoYP3Is#t=230
Toque Samba De Roda de Angola:
tsh#tsh# dom
tsh#tsh# dom (I got that right)
tsh#tsh# dom dom tss (half note, just touch the wire with dobrão) *dom dom*
UPDATE 04/03/2014
Well, I couldn't get the 'samba de roda' toque out of my head all day today, it was playing in my head a lot. So I practised for an hour or so just now and I'm quite pleased with what I managed so far!
I never ever ever thought I'd be able to play the berimbau in any way. I remember trying when I was younger and finding it very daunting and painful. This time I just fell in love with it, despite all the finger pain...
It might not sound great to the trained ear, but to me it does, it sounds like 'You need to practice more but that's a good start!'
https://www.youtube.com/watch?v=XtsMgF4AbTg

Physio – arm and buttock pain

March 2, 2014 by Lelé
02 March 2014 - Physio – arm and buttock pain
My life seems to be a catalogue of injuries… Yesterday I stubbed my right toe on someone's leg during capoeira roda. One more reason to wear shoes – but I can't do the movements with the same precision

with shoes on! So I spent the rest of the day putting ice on it, as it hurt a lot! It's swollen now and I can't bend it in certain directions, but it didn't stop me from jogging, I can jump and run, fortunately.

I'm getting a steroid injection in my right arm on the 9th of April – as none of the physio seems to have improved it. I haven't done any push ups for a long time either, but it's not resolving itself.

Then, there's my deep buttock pain. The physio thinks it's referred back pain – it gets worse after I run. Same side as my previous hip injury – may be related. These are the exercises I've been doing to stretch the muscle – this is also not getting better, but it's a notoriously difficult injury according to this article. It's not stopping me from doing anything and it's been actually better – but I think it's affecting my running times… I think I hadn't been doing the stretches things would be a lot worse.
http://www.spine-health.com/wellness/exercise/stretches-and-exercise-sciatic-pain-piriformis-syndrome

PERSONALLY, I don't think it's my back AT ALL. Reading the trigger point therapy book I have, there's just a good a chance this is gluteus maximum pain, and sitting down for years and years causes it, it can also manifest itself as lower back pain, which I get a lot. I think I will take the book for him to look at when I see him next. IN APRIL!

Berimbau Practice

February 20, 2014 by Lelé

I need to start practicing playing the berimbau and singing more. Right now I can just about sing and play Angola at the same time. When I try to sing and play São Bento Pequeno I get muddled up. I can play and sing to São Bento Grande most of the time, that toque seems to come more naturally.

So I've recorded myself playing and singing (wanted to hear what I sound like) and here it is - will be interesting to record again in a few months time and see how much progress I've made. I couldn't play Angola and sing at the same time a few months ago, so I'm quite pleased with that. I haven't developed a callous on my left little finger yet, that's on the TODO list!
https://youtu.be/uYKhHQu6ZNw

ITBS?

January 5, 2014 by Lelé

05 January 2014 – ITBS?

I think this could be what's up with my knee:
http://www.knee-pain-explained.com/iliotibial-band-syndrome.html
It's been progressively getting better, and today I massaged it with an massage roller, after my run, and it was a lot less achy afterwards… The massage really helps.

My right arm on the other hand is not better, if anything it's worse as I'm really struggling to do push ups. I have been doing the exercises the physio gave me for nearly a month now. I will be seeing him again on Tuesday.

My back has been annoying, it always is in Winter… Considering finding an osteopath this year, will ask physio too. Not sure if I should see an osteopath or a chiropractor…

Capoeira Training Videos

January 5, 2014 by Lelé

There's been no capoeira for nearly 3 weeks (Christmas break), so I did a new video and practiced at home – this one is a little intense, compared to the other one I did last year, but it's shorter. Just over 35 mins:

13 mins warmup, 10 mins ginga, the rest are kicks, handstand
https://www.youtube.com/watch?v=_YZEaCnuvDE

after that I have been practicing sequences… https://www.youtube.com/watch?v=FmYpjH23Qxk

Physio, at last!

November 26, 2013 by Lelé

26 November 2013 – Physio, at last!

I went to the doctors at the end of August with my 'issues' (arm, hip) and today I finally had my first apt. at the Physio Dpt. at Saint George's hospital.
Had a 90 minute assessment with Dr. David Burnett… After asking a lot of questions he got on with the assessment, right shoulder first. He said my right arm is weaker than the left (it shouldn't be, I'm right handed). When I stand up relaxed, my right hand shoulder hangs lower than my left. I hadn't noticed at all!!!

So, part of the healing is to get that muscle active again so that I don't strain the muscles in the area so much when I work.

Here are the exercises (I lost the piece of paper with them, so I'm writing them down from memory)
Buttock pain (he thinks it's referred back pain)
cat pose stretches
side twist, 3x 20s or 10 reps. OR BOTH!
Shoulder/Arm pain
Twist against wall, with arm on wall, hold to stretch (my other arm is stretched because I had camera, but it should be down, head should face the other way along with twisted body)
Also, I've been thinking about working standing up for sometime, today the stand arrived, just a cheap one for £40. I've worked like this since I got back from hospital. My lower back is so weak from years of sitting down, I find it uncomfortable to stand for longer than 10 mins, so I've had to move around a lot to be able to stand for so long. My lower back is achy now, but I will get used to it.

I had a physio appt. for my knee too, in two weeks, but David asked to cancel it as it's with someone else… I think the knee will get better, it's only been there for 10 weeks, whereas the other two issues have been there for longer. I mean, the shoulder weakness has been there for about 7 years, and it's purely job related.
UPDATE: Hospital sent me another sheet with exercises, thanks hospital!

Now for something different… Legião Urbana

November 18, 2013 by Lelé

18 November 2013 - Now for something different… Legião Urbana

When I was 14-16 I got my first taste of Capoeira, and my first few classes too. This was back in 1985/87. Back then it was mostly boys who did it but a few pioneering girls were into it too. My friend and I (she was a couple of years older) ventured to a few classes, after school. It was very military and strict. That was the climate at the time, and Capoeira fell victim to that too. I think we trained for about 4 months.

At that time I was also absolutely crazy about Legião Urbana. They were the first punk band in Brasil (allegedly) and they were from my town, Brasilia. Renato Russo, the frontman was not your typical good looking rock star, but he wrote some amazing songs, so despite my shallow need to fancy my idols at that age, he was the exception to the rule and I just fell head over hills in love with his socially conscious songs.

And this is what this post is about, my homage to one of my favourite bands of all times…
One of the ways I learned English was through music. So for anyone wanting to learn Portuguese, I recommend it!
Legiao Urbana Lyrics
Legiao Urbana on YouTube
Legiao Urbana on Wikipedia
Renato Russo – This is your life type thing, but after he died…

Renato Russo interviews with subtitles

UINCAP

October 25, 2013 by Lelé

I've been involved in translating UINCAP's website to readable Portuguese, rather than the crazy mess you get when you use a robot. It's been very interesting, it's been so long since I wrote in Portuguese! But once you start it comes back… This is all part of a drive to do some fundraising for UINCAP and to spread the word about it.

Donating money to UINCAP

You can donate by simply setting this to be your search engine:
http://uincap.easysearch.org.uk/
Or by doing your online shopping via UINCAP's front page. Just register here:
http://www.easyfundraising.org.uk/causes/uincap. This way a portion of money spent on online shopping will be donated to UINCAP.
Portuguese Version of UINCAP by yours truly. And some of the photos were also taken by me.

Mestre Acordeon's Berkeley to Bahia bike ride

October 25, 2013 by Lelé

25 October 2013 - Mestre Acordeon's Berkeley to Bahia bike ride

Mestre Acordeon will commemorate his 70th birthday by riding his bicycle on a 14,000-mile journey from Berkeley to the source of his eternal inspiration: his hometown of Salvador da Bahia, Brazil. This epic and historic journey, called **Project B2B-Joga Capoeira** (Berkeley to Bahia), will start September 1st and take about a year to complete. It will allow Acordeon to immerse himself in local cultures: customs, traditions, values, music and dance. He will study the social significance of Capoeira in these diverse communities. The project will encompass populations in 11 countries (including Brazil) and more than 32 cities. This story will be told by a Capoeira icon who has lived for his art for over half a century.

Here's wikipedia entry on the legendary Mestre Acordeon: http://en.wikipedia.org/wiki/Mestre_Acordeon
He has also made some of the best capoeira music, which I listen to regularly, either at training or at home.

Interview with Mestra Úrsula

October 25, 2013 by Lelé

25 October 2013 – Entrevista com Mestra Úrsula

I have had the pleasure and honour to spend time with Mestra Úrsula, during a three day event in London, in 2012 and I started following her work. Here's an interview with her. I'm copying it here in case the original site disappears, it happens a lot!
source: www.revistaocapoeira.com.br/?p=3558 *(link no longer working, told ya! They vanish…)*
Úrsula Canto, a Mestre Úrsula em uma de suas vindas ao Brasil, dessa vez para a comemoração dos 50 anos do Grupo Senzala falou um pouco de sua história e trajetória na capoeira, ao mesmo tempo em que faz uma reflexão do cenário da capoeira em Paris onde vive há mais de 20 anos.

Quando a capoeira entra na sua vida?

A capoeira entrou na minha vida, na verdade minha mãe era muito amiga do Mestre Nestor Capoeira, quando pequena íamos assistir as apresentações do grupo Senzala, isso no final da década 60 inicio de 70. Eles faziam um show no teatro oficina, não me lembro direito qual teatro, mas era ali em Copacabana, eles tinham aquelas calças listradas de vermelho e branco até o joelho, eu comecei a adorar aquilo. Eu fazia dança, comecei cedo, bailarina, um dia pensei vou fazer capoeira procurei o Nestor Capoeira, eu tinha uns 14 anos de idade, aí o Nestor falou pra mim que não estava dando aula porque havia voltado da Europa, isso foi em 77, mas falou pra eu procurar o mestre Peixinho, então fui procurá-lo, eles tinham acabado de sair dos servidores e estavam na travessa Angrense, Mestre Peixinho o Mestre Itamar, então fui fazer a aula, esse foi o meu primeiro contato com a capoeira e de lá para cá fiquei no Grupo Senzala durante 30 anos.

Quando cheguei ao Mestre Peixinho tinha um Mestre que estava meio deprimido e que não estava muito legal era o mestre Mosquito, antigo do grupo e um dos fundadores, o Peixinho falou: Olha Úrsula vou te botar ali com o Mosquito, como você é bailarina vai ele vai te dar uma força. Na verdade o Mosquito me ensinou na época a seqüência de Mestre Bimba que era a técnica do grupo Senzala, aprendi toda a seqüência, ficava treinando com ele na baixa de Santa de Marta onde ele morou, ia treinar sempre com ele, ele me pegou como um bixinho de estimação e disse: Vou ensinar tudo pra ela. Infelizmente ele se matou algum tempo depois, ele já estava bastante deprimido. Depois eu continuei treinando com Mestre Peixinho, era aluna do Mestre Peixinho. Depois treinei com Mestre Itamar que dava aula nas terças e quintas, nas segundas quartas e sextas era com Mestre Peixinho, daí em diante fui treinar todos os dias até passei meus estudos para noite.

O Grupo Senzala faz parte da sua vida?
O Grupo Senzala foi quem me ensinou tudo, foi onde eu aprendi tudo e onde eu fiquei durante 30 anos. Fiquei de 77 até 2007. Em 2007 ajudei a organizar os 20 anos de capoeira na Europa que foi uma iniciativa do Mestre Garrincha, do Mestre Peixinho e do Mestre Gato. Como já estava em Paris a quase 20 anos nessa época, "dá pra fazer isso pra gente?" Todo o suporte, toda parte executiva e logística eu fiz. Nisso eu já não estava mais com Mestre Peixinho, estava com o Mestre Itamar e as coisas não estavam indo muito bem. Depois desse evento que foi muito interessante resolvi me afastar do grupo Senzala.

O que significa a capoeira e o Grupo Senzala pra você?
O grupo Senzala foi a minha escola é a minha base, é a minha mãe e a mãe a gente nunca esquece e não se desliga. Estou aqui hoje, estamos sempre juntos, a gente trabalha junto. O Mestre Torneiro que está em Paris, sempre fazemos batizado juntos. A gente continua irmão, eu cresci nessa casa, foi onde me ensinou, mas tivemos problemas. Eu fiquei um tempo sozinha só com a minha associação, Canto de Capoeira, vivendo com isso. Os meus alunos ficaram comigo quando sai e me afastei do grupo. O Grupo Senzala é a minha escola, lógico que também aprendi. Na Europa nós fizemos aulas com muitos outros grupos, não tem essa coisa de ficar só no grupo, ainda mais quando eu fui a 21 anos atrás e não tinha tanto capoeira assim como tem hoje em dia. Então desenvolvi muita técnica com o grupo Capoeira Brasil que é um grupo que também saiu da Senzala e que também tem muita gente de lá, o Mestre Paulão, o Mestre Paulinho Sabiá sempre me deram uma força lá, também tenho contato com a CDO de lá, tem uma integração grande.

A capoeira é a minha vida, eu vivo da capoeira já faz 21 anos lá em Paris, é muito difícil, primeiro uma mulher, ser sozinha e não ser esposa de ninguém ao contrário, eu era casada com um executivo e não tinha nada a ver com a capoeira. Capoeira é a minha vida e me faz ver a vida diferente. Não sou de comunidade carente, sou uma pessoa como o grupo Senzala é, do Rio de Janeiro, da zona sul, desenvolvi a capoeira em Copacabana, morava em Ipanema, quer dizer é uma outra visão da capoeira, não vim do subúrbio para cá. Foi com a capoeira que eu entrei na comunidade, através dos meus amigos aprendi, pra mim foi o sentido contrário, a capoeira me levou para lá, foi o folclore brasileiro que me levou para a questão social.

O apoio por meio de política pública para a capoeira em Paris, existe?Ainda não, eu fiz o meu 17º batizado em 21 anos, todos eles nunca tive subvenção, nunca tive ajuda do governo, temos assim, salas que a prefeitura cede. A capoeira se desenvolveu tanto nessa área que, quando eu cheguei a Paris tinha uns dez capoeiristas, hoje tem quase quatrocentos professores de capoeira e mais de trinta mil aderentes, alunos em toda França, que é uma coisa enorme.

Mestre Úrsula e o Grupo Guaiamuns. Foto Luciano Medina

Hoje em Paris tem capoeira em quase toda esquina, tem pessoas morrendo de fome, porque se você não é bom, não tem estrutura, o pessoal começa a quebrar o preço entendeu, tem gente muito nova com muita energia mas isso não quer dizer nada. Nós mantínhamos uma ética entre os antigos, mantínhamos um preço de aula que hoje não tem mais, hoje é cada um cuidando e pegando o seu espaço e isso é uma outra coisa. O governo não ajuda, mas a capoeira lá é muito mais ajudada a gente tem estrutura. Quando os alunos vem pra cá para o Brasi, quando um aluno chega da Europa e pensa que vai ter uma estrutura com boutiques em toda esquina, aqui não é assim. Agora o governo tá acordando e vendo que a força da capoeira tem e leva a cultura para o exterior, a gente ta levando.

Nós somos os embaixadores da cultura brasileira há muitos anos, porque o aluno vai querer aprender português, eles aprendem as musicas querem saber mais e vão estudar sobre o Mestre Bimba e sobre o Mestre Pastinha. O que é a capoeira, daí eles vão se interessar pela roda de samba, eles vão vir ao Brasil, então é turismo, eles estão vindo pra cá. A gente tá desenvolvendo a cultura lá e o governo não dá a mínima. O governo francês ta querendo organizar, lá a capoeira ainda está marginal, mas eles estão querendo que isso fique. Eles querem que você tenha um diploma para ser professor porque ainda tem muita bagunça. Tem gente que vem pra lá e fica três meses, ah! sou professor e não sabe nem tocar um berimbau, tem aqueles que chamamos de capoeirista de avião, aprende no avião.

Já tentamos fazer uma federação lá, não funcionou, as pessoas não são unidas na capoeira. Capoeiristas não é unido, capoeirista tenta ganhar a vida sozinho porque ele ta acostumado a ser virar, ele aprendeu a se virar sozinho, o capoeirista é o que? É o corpo é ele, e ele precisa de uma outra pessoa para poder jogar demonstrar sua capoeira e desenvolver um trabalho. Ele chega com essa idéia, ninguém me ajuda e eu vou fazer tudo sozinho, e outro? O outro se for vir vai me atrapalhar, é uma concorrência e não vai juntar e a gente tentou fazer. Os amigos lá um vai ao batizado do outro, mas cada vez menos, as pessoas estão cada vez mais se individualizando.

Fale sobre o Grupo Guaiamuns?
O que a gente fez, eu usava só o Canto da Capoeira que é a minha associação, então no momento em que eu me tornei mestre de capoeira, já estava com a idéia de formar um grupo, não era mais do Senzala, tenho 300 alunos, o pessoal falava Canto de Capoeira, mas o Canto nunca foi um grupo, então surgiu a idéia do Grupo Guaiamuns por causa dos Maltas que é um referencia histórica. Então vamos pegar esse nome que é do começo do século passado, então a gente ajuntou. O mestre Paulinho Carioca é um cara que é do Rio e que está na Itália há 20 anos fazendo um trabalho e é da mesma geração que eu, ele me chamou para montar o grupo, ele tinha o trabalho Ginga Carioca. Disse a ele que tinha o nome Guainamuns, ele disse que queria um nome que puxasse um pouco para o carioca, então escrevi para ele e disse do nome, que é super carioca, os Maltas, que existiram no Rio. Não tinha maltas na Bahia, isso tem a ver com a capoeira carioca e é uma coisa histórica. Então a gente pegou esse nome e começamos a desenvolver.

Vamos desenvolver esse trabalho que já tem em três estados da Itália e gente está na França, uma aluna iniciou o trabalho na costa Rica. Eu estou querendo voltar ao Brasil daqui a um ano e aí teria um trabalho aqui, teríamos um trabalho internacional, é um grupo pequeno, não temos mania de grandeza. A gente quer assim, a capoeira que queremos, é a minha visão, humilde, a capoeira tá virando uma coisa comercial, as pessoas estão pensando em dinheiro, antigamente os mestres iam no seu trabalho e não cobravam, agora mesmo eu to aqui mas eu só vou ali se você me der tanto, ó eu vou passar na sua aula, lá em Paris já significa, você vai me dar duzentos euros se não eu não passo lá. Então não é para te ajudar te dar uma força porque você é do grupo, para te formar mais, não é. Eu preciso de dinheiro e você vai me pagar. Então essa coisa a gente já estava muito chateado, tanto do meu lado como o Mestre Paulinho Carioca do lado dele. A gente vai desenvolver a nossa capoeira, o nosso grupo que não vai pensar só em grana; como a gente vai pegar os 10% da mensalidade do aluno que ta dando aula. Não tem mensalidade, não tem porra nenhuma, tem a capoeira, uma coisa que a gente gosta, não tem agressividade, não tem nada, vamos tentar desenvolver uma técnica, um trabalho em comum, porque tem o outro lado da linguagem que a gente teve que adaptar.

Você chega aqui dá porrada, cotovelada e vai embora, o europeu não quer esse tipo de capoeira, tem alguns que gostam mas é raro. Você desenvolver um trabalho com criança, eu desenvolvo há mais de 20 anos, a maioria é adulto, mas é uma capoeira que você tem que explicar o fundamento tem que explicar o porque que é assim, porque da malícia, são coisas que a gente já sabe, é nascido com a gente é da nossa cultura popular, e para eles temos que explicar. Vamos criar ótimos capoeiristas, técnicos que não tem essa malícia no jogo e só vão aprender vindo aqui, é isso.

Mestra Ursula teaching in London, 2012 photo by Leticia Golubov

Knee Injury update

October 16, 2013 by Lelé

So it seems that, slowly, my knee is getting better. Yesterday I forgot to wear my knee support, cycled to work and felt no pain. I can almost cross my legs and touch the floor with my knees and bend forward, but not quite as far as I used to be able to. Hopefully I will get full motion again! I still can't sit cross-legged for any length of time, gets uncomfortable after a minute or so! My right hip is still stiff and a bit sore when I sit down, so I'm on the waiting list for physio for both. Think my knee might be cured by the time I get seen.

Trying to figure out what is actually fixing it, but hard to tell. Maybe it would have mended itself anyway. Probably a combination of all the things I did since the injury happened on 06/09:
1) Rest, no running or capoeira for a week, ice for 24 hours on and off, Naproxen for a week – this seemed to fix it, but started hurting again once I resumed capoeira/running.
2) bought new trainers for running, and knee support band.
3) Started taking Glucosamine liquid.
4) Started taking Collagen Sport.
5) After week of rest tried to keep active, but running less often. Still cycling and doing capoeira, but not as often.
6) 2 acupuncture sessions that didn't seem to do much, although things started to improve 5 days after second session.

7) Went to doctor on 04/10 who gave me a sheet of knee exercises, been doing 2 of those, and seen the most improvement since.
* VERY SLOWLY from standing, bend down all the way to the floor (on the sheet it says to sit on chair or step, but given my flexibility I need to go all the way like this), then slowly stand up x 10 – I also started doing with 4kg weights on each hand).
* Sitting down, straighten leg and do some feet rotations (10 of each side) then feet back and forwards, both legs. Do this as often as remember throughout the day.

Knee Injury Update

04 Oct 2013 – Knee Injury Update
It doesn't feel like acupuncture is working at all – was in much discomfort yesterday, so I made an appointment with local GP. They only knew about my hip pain, not knee, so I hoped that might speed up my position on the waiting list.

The surgery has one of those automated check-in systems stuck to the wall. In the past it used to be at a height around 130cm, so a short-arsed person like me could cover the massive touch screen where you are inputting personal info like your D.O.B… Not anymore – it's above my head and everyone in the room can see whatever the patient types to check themselves in, including D.O.B and full name. How crazy is that? Would be interested to know why they moved it so high. Will contact them to mention this. Someone in a wheelchair would not be able to reach for sure.

Well, the NHS has been going down the pan since the Conservatives took over. When I expressed my distaste in having to wait for so long for physio, she said there was no use in complaining, but some improvements should come in soon, is what she said. She also said I could see a physio privately, pay for one consultation and they would give me tailored exercises. I mentioned I had done a couple of acupuncture sessions but it didn't seem to work, she said it works for some people not others. Unlike the acupuncturist she really didn't seem to have any interest in me, as a person, the consultation was just formal and impersonal – I was nearly in tears explaining how this pain is affecting me, but there's just no personal touch or sympathy in the medical profession these days. They just deal with too many people to care. I had decided not to go back to the acupuncturist on Monday, prior to my visit, but now I'm in two minds… When I mentioned if the people in St. George's physio dpt. would treat my injuries separately or together she said I might get a different appt for each! Insanity.

I got given some generic knee exercises. I asked for blood tests, and she filled in a form for that to happen… All a bit disheartening.

I also told the acupuncturist I wouldn't be seeing her anymore and thanked her for trying…

Acupuncture 2nd visit

September 30, 2013 by Lelé
My phone navigation wasn't working today so I had to find the place from memory, and I took a wrong right turn towards the end (most of the way was quite easy to remember) on Fulham Road. It sorta felt wrong, so I did a u-turn and soon found North End Rd, from there I could remember the way. Still managed to be on time! Go me

We chatted for a bit, she took my pulse and said my stomach felt better this week. I wonder if it's because we ate a lot less this Sunday. Last week we had a massive Sunday roast/dessert at my in-laws.

Lying on my stomach again, needles on back/hips/knees/lower legs I think. Some were very painful. She came back after 5 minutes to push them further in. OUCH! at first then it stops hurting. The needle corresponding to the gallbladder meridium is particularly painful. When I was lying down I could feel a muscle twitching, under the upper area of my left rib cage. It stopped after about 5 minutes.

She said ‘oh look at you, you do exercise a lot!’ when I was lying down – not sure where she was looking at when she said that, but seems like 2.5 years of capoeira have made a noticeable difference! The needles on my right hip were particularly painful too, and now the top of my right buttock is painful, it wasn’t before. The pain, previously, was very deep and when I sit down. It’s still there when I bend down, with the added pain that’s been awakened… Sitting on it still hurts. She said give it 3 days for knee, and I need another session for the hip.

New Gunga

24 September 2013 – New Gunga
A belated birthday present, from my wonderful, delightful friends (thank you xx) !!! Now I have the full set of cabaças… This one came from Germany, and I heard it had a perilous journey, hence the delay. My viola and other berimbau also come from there. I didn’t get a chance to bring any from Brazil, would you believe it!?

These are MINE!!! all MINE! In size order, the largest is gunga, or ‘berra boi’ (scream bull, literally), then médio or viola. Then the smallest, with highest sound is violinha or viola.
https://youtu.be/MqzaSuVynAI

Acupuncture

September 23, 2013 by Lelé
I’ve had four injuries this year.
First one was on my right latissimus dorsis (near ribcage) when doing queda de rins – that took 8 weeks to heal, just with me massaging it.

While in Brazil I got a cramp on my left calf, which took a few days to go back to normal. Back in England a similar thing happened to the right calf. Cue lots of massaging. I have a good book on trigger points which has many pages marked for ease of access!

Then in the last few months my right hip started giving me grief again, old injury. I had to stop running for nearly 18 months before. This time, instead of being on the side, it’s right deep on my buttock. Hurts when I sit down, or stretch. I haven’t been able to fully stretch on that side for some months now. I don’t know if that’s been overstretched, or if the muscle is contracted. It hurts when I do capoeira, but not when I run or cycle.

Then, on Friday the 6th of September, while I was running, my left knee started to hurt, as the day progressed it got worse. I put ice on it most of the day on Saturday (20 mins every hour), and took Naproxen for a week, and rested, apart from cycling to/from work on Tuesday/Thursday. By the next Friday there was no pain, so I went running again. It felt fine on Saturday, so I went to capoeira. Then running again on Sunday, except I got carried away an run 6.2km, should have stopped at 5km, as I had said to myself I’d never go over 5km again!

Anyway, the knee wasn’t so good after that – and another week off capoeira started. I also got the trigger point therapy book out again and started massaging the area, turns out to be the easiest muscles to massage (Vastus Lateralis/Medialis). I’m assuming this is muscular for now, rather than anything more serious. I also ordered some collagen online (from the US) and started taking glucosamine on 15/09. Still waiting for the collagen!

I’ve been walking around with a knee support bandage, and at work last week a friend noticed and told me she saw an acupuncturist who fixed her sore knee in two visits, each session costing £30. This lady used to be a doctor and then trained as an acupuncturist, a pretty common route these days. I’ve been wanting to try it for a long time, and it seemed the time had come…

So today I made my way there – the knee is slowly getting better, as I have been massaging it a lot, and I went for a run yesterday, but it's still not right, and then my buttock is constantly aching – especially when I sit, and I sit most of the day for work. I also have a bit of right shoulder pain, due to my job. I had to cycle, getting to Lillie Road from Tooting by tube/bus is just awkward, and it's not possible to park anywhere. So I was there in 30 minutes, but aggravated my knee pain somewhat.
Dr Yu took my pulse while I explained my complicated pain history, but I know that in acupuncture it's all seen as connected, so I tried to give her the full picture. She said my pulse quite strong, with a lot of fire, i.e. anger. And that I need to eat less protein. Well, I have been trying to do that for a while, but lately I started eating more, as I thought my diet could causing all these injuries. She said women need more carbohydrates, men more protein. She seemed to be trying to get me to eat more rice and less raw food (I like lots of fruit) in Winter, but I don't see myself eating less nuts and fruit than I do now.
She was saying all this and writing these notes and numbers, I guess these were the places she felt she should stick the needles in… She asked me to stick my tongue out and asked if I suffered from indigestion, which I don't, but I do get bloated if I eat pizza, so I avoid that.

I think my diet is pretty healthy, but who knows. I have energy and I sleep very well, so… We talked about stress, how I use exercise as a coping strategy, but she hinted that I need to know my limits (yup, I'm getting old, I get it). Oh, I said I used to smoke, she asked if I smoked weed. She said tobacco ain't bad for mental health, but weed scrambles things up, emotionally. I hear you sister, seen it happen to a lot of people close to me, so I avoid it. I don't know, I think nicotine messes up the nervous system, but maybe I'm just generally nervous. She used the word 'hyper' – yep, that also fits in. I need to be always doing something, the more physical the better. How crazy my job is me sitting at a desk all day – but I do need to think a lot, that keeps me still, sometimes a couple of hours go by and I don't notice. I would still like my job if it wasn't for all the bullshit and politics that comes with it.

I also mentioned my lower back aches when I walk, not when I run, and that I have very flat feet. So she had her plan of action and suggested it might take 3 visits.

So we went into the treatment room, a couple of the needles were painful, others I didn't even feel. I was there for, erm, not sure, 20 minutes? Unfortunately I have a bit of a cold, so I coughed a couple of times, and that felt quite dangerous! Moving just felt like the wrong thing to do anyway, the needles must have been touching nerve endings, well, I don't think anyone knows for sure how it all works. I hope it works for me. Right now my knee hurts more than it was hurting before, but I had to cycle back home. I feel really sleepy too. The hip and arm feel the same as before, no change… Will report back next week.
Dr Yu was very nice though, kinda like how doctors used to be, you know, caring and interested and interesting. And very chatty, full of advice. I may not agree with all she said, but I just listened and took it all in.

Demo at Oak Lodge School

September 9, 2013 by Lelé
We did a demo at Oak Lodge School this morning, organised by Instructor Curiosa, who has been running the school since Mestre Guimba went to Brazil. It's a school for deaf children. They are, on Monday mornings, teaching the kids about Yoga, Pilates, Tai Chi and Capoeira.

Catango will be teaching on Monday mornings. Today was the introduction so we did a demo. Curiosa, Angela, Catango, Lukas, Clovis, Keyland and Jazz were there. I hurt my knee, so I played the pandeiro and atabaque (love playing the atabaque!)

Some of the kids joined us, it was fun. The energy from Capoeira always takes people by surprise, even me sometimes. It was a particularly enjoyable demo, something good in the air, seems to be a lovely school.

DDL Capoeira Lesson – 02 September 2013

September 3, 2013 by Lelé
Taught by Instrutora Curiosa
Alternate legs on all sequences
Cadeira position, jump back into negativa de fuga x3, rolê up into cadeira, walk forwards with rasteira/banda de mão.

Pretend meia-lua one way, cross-legs, 90 deg turn to do meia-lua the other way, into negativa de fuga, rolê, base.

Bênção, base, cadeira, into 'esquiva ponte', negativa, rolê, base.
https://www.youtube.com/watch?v=Phe2CGjw48s

Berimbau playing for last 15 minutes

DDL Capoeira Lesson – 24 August 2013

August 26, 2013 by Lelé
Catango teaching: https://youtu.be/8u1rkDPllbc

DDL Capoeira Lesson – 27 July 2013

July 28, 2013 by Lelé
Bambu teaching, Catango did the last sequence. https://www.youtube.com/watch?v=m1RLcKLTxjw
Usual warmup
Sequences: without chair: Esquiva por tras, into cotovelada, step back to base
with chair

- Rasteira, negativa, martelo de chão, aú.
- Pretend kick, meia-lua both sides, aú.
- Esquiva por tras, go around opponent, aú.

DDL Capoeira Lesson – 13 February 2013

February 14, 2013 by Lelé
Curiosa teaching. This video has moves done in the last week thrown in, not just yesterday's…
Warm up:
* situps
* leg switches on plank (20, stretch, 20)
* backwards and forwards on queda de quatro
* 15 outward leg rotations
* 15 inward leg rotations
* 20 bênção
Sequences:
Previous classes:
* Pretend armada de costas, esquiva, pisão
* Balanço, meia-lua
* Base, esquiva, rotate into negativa, meia-lua
Yesterday:
* base, negativa with legs in, rotate into negativa, meia-lua position
* base, jump into high cocorinha, with hands on floor and looking forward, jump right, then left, turn into negativa de fuga, rolê, base
* pisão, esquiva (both hands cover face), and one knee touches floor, put one hand (same hand as knee) on the floor, stretch, opposite leg over, rotate into meia-lua position or do meia-lua, base
https://www.youtube.com/watch?v=wZQthOL9NaE

DDL Capoeira Lesson – 24 January 2013

January 24, 2013 by Lelé

On Saturday, 19th, Catango did the sequence section, with chair:
1) Martelo de chão (from base, put left hand on floor, jump with left leg then kick Martelo with right), keep on rotating into esquiva with rasteira (all one movement), cabeçada
2) Armada de costas with right leg, base, left hand on floor, then rotate into bride, keep rotating to queda de rins, negativa de entrada, meia-lua presa – in a circular trajectory

Last night, Curiosa's sequences (after a very arm demanding class!)
1) with tree chairs at right angles from each other, starting with the one in the middle: Armada de costas, base, move to the next chair with meia-lua de compasso, base into esquiva facing the final chair, into negativa de entrada, meia-lua de compasso, aú, negativa, rolê.
2) with one chair, Martelo de chão (as 1 above), meia lua presa, esquiva, negativa de entrada into aú, negativa, rolê
https://www.youtube.com/watch?v=DlyWsl3kZZ4

DDL Capoeira Lesson – 09 January 2013

January 10, 2013 by Lelé

Taught by Instrutora Curiosa
Martelo + bênção x10 each side
Chapa x15 each side
SLOW meia lua de compasso x2, queda de 3, chapa, esquiva de fuga, base
with chair: armada de costas, into esquiva, turn into cabeçada, jump into negativa de fuga, rolê
http://youtu.be/q82bJxb1Ph4

Mestre Guimba's London Farewell

December 12, 2012 by Lelé

Mestre Guimba left for Rio yesterday at 4am. His parting gift was a roda full of energy and emotion. Here is some of it...

I filmed this one: https://youtu.be/-sn4E1z1bSE
Mestre Guimba's farewell Roda by Clovis Lowe: https://www.youtube.com/watch?v=iRe3JQwF4Q0
Mestre Guimba and Maria Bonita by Clovis Lowe https://www.youtube.com/watch?v=43zbmH-M08A

Full version of first video https://www.youtube.com/watch?v=yGatyAIy8rg

DDL Capoeira Lesson – 28 November 2012

November 29, 2012 by Lelé

Taught by Instrutora Curiosa
Sequences
* Armada de costas, base, esquiva(both legs in), rotate into negativa de entrada, rolê, meia-lua de compasso, aú, negativa, rolê
* Meia-lua de compasso, land into esquiva, martelo de chão, negativa one way, then the other, skip into aú, negativa, rolê
http://www.youtube.com/watch?v=-irxC0G5iWc

Capoeira Lesson – 24 November 2012

November 24, 2012 by Lelé

Taught by Instrutor Bambu
Sequences:
* Vingativa

* Esquiva por tras x 2, negativa de entrada, meia-lua de compasso, aú
* Rasteira, chapa por dentro, negativa, rolê, aú, aú, negativa, rolê
* Meia-lua de compasso, meia-lua presa, meia-lua de chapa, base, aú
http://www.youtube.com/watch?v=ZcpQORaUpI8

DDL Capoeira Lesson – 01 November 2012

November 1, 2012 by Lelé
Taught by Instrutora Curiosa
Sequences:
base, balanço both sides, base, other way
base, full rotation, balanço one way, negativa de fuga, rolê, base
Passa pé, leg behind into negativa por tras, straight leg over into meia-lua de compasso, aú land in negativa, rolê
https://youtu.be/24Y3uqQy2w8

Capoeira Practice – 20 October 2012

October 21, 2012 by Lelé
Did this one on my own at home, about an hour training, 15 mins warmup, then
5 each side:
Armada
Armada de costas
Bênção
Martelo
Passa Pe
Queixada
½ lua de compasso
esquiva both sides, queda de quatro both sides, base, escape by spin
base, esquiva de Angola, role
slow, controlled au
Drills
* Martelo rodado
* Passa pé, negativa de fuga, rotate to negativa de entrada, meia lua de compasso (called presa on video by accident)
* Passa pé, negativa de fuga, rolê, Meia-lua de Angola
* hand stands, at least 10 each side (i.e. change leading leg)
https://www.youtube.com/watch?v=wqcSbWgF9u4

Recommended Video – Maré Capoeira

September 30, 2012 by Lelé
Maré Capoeira on YouTube
Maré Capoeira Part 1
Maré Capoeira Part 2

DDL Capoeira Lesson – 13 September 2012

September 13, 2012 by Lelé
Instrutora Curiosa took the class and taught me how to do ponte (bridge) from cocorinha properly!!!!
in a square loop around the room:
walk in queda de quatro
rolês
walk in queda de quatro
sideway walk with hands on floor

Drills:
* Bridge (Ponte), lift one leg up, then the other, one hand then the other touching the throat, exit with leg over into negativa
* Bride (Ponte), from cocorinha. Technique to achieve this was explained and I can now do it. You need to touch the floor with knees and gravity does the rest.
* Meia lua de Angola, negativa de Angola, meia lua de compasso.
With Chair:
* Volta de negativa de entrada, rolê into negativa de entrada, switch legs, martelo de chão

DDL Capoeira Lesson - 05 September 2012

September 9, 2012 by Lelé
Instrutora Curiosa took this class.
in a square around the room:
walk in queda de quatro
roles
sideway walk with hands on floor
walk in queda de quatro
Drill:
Bênção directly into Martelo
Esquiva de Negativa, into chapa with same leg, leg in into negativa, rolê
With Chair:
Corta Capim, jump over leg, meia-lua, aú

DDL Olympic Demo @ Stratford

August 12, 2012 by Lelé
12 Aug 2012 - DDL Olympic Demo @ Stratford
https://www.youtube.com/watch?v=v25sGFR5Vpw

DDL Capoeira Lesson – 01 August 2012

August 2, 2012 by Lelé

Instrutora Curiosa taught the class to 9 students.

Warm up included:
* 15 outward leg rotations
* 15 inward leg rotations
* 25 bênção

Drills
* Esquiva lateral to right, stretch, right leg over and under into queda de quatro, walk forwards in queda de quatro, then back, negativa, rolê, base.
* Bênção, slowly down into negativa de angola, switch legs into negativa, rolê, base.

Chair:
* Passa pé into negativa de fuga, switch to negativa de entrada, meia-lua de compasso, aú, negativa, rolê.
* Martelo, esquiva with one hand in the the middle, both hands down, cross legs into negativa the entrada, meia-lua de compasso, aú, negativa, rolê
http://youtu.be/tmuFyZPVVxc

DDL Capoeira Lesson – 29 July 2012

July 29, 2012 by Lelé

The Afoxé
Was out of action for the week after batizado as I cut my foot badly. Since then, Misturada had her first beginners class at the Putney Leisure Center. I went there with my husband and son…

Then class on Wednesday with Instrutora Curiosa. Lots of work on the abs!

Yesterday, class with Mestre Guimba. It was inspiring to have a class with him after so long. And now my arse hurts! (It's early Sunday morning).

Just a note of the main moves we practiced:
* Esquiva lateral with leg tucked in, left & right, bounce into negativa the fuga, then spin into negativa de entrada and [attack move].
In pairs:
1) -> meia-lua
2) -> pretend meia-lua
1) -> esquiva into rasteira
1) -> armada de costas
2) -> move in from under armada, into cabeçada – the attack arm goes on the forward leg – move out quickly

I was the lowest belt in the class! And my foot meant I couldn't do all the moves. The higher belts got given advanced moves. Bambu, Catango, Misturada and Furacão were the other students there.
We practiced instruments and sang for a while after, Mestre Mais Velho was there watching. It was a very uplifting and soulful afternoon.
And my hands ache from playing the Afoxé. Also played berimbau for 15 minutes
1) tom tchi tchi tom pause
2) tim tom, tim tom, tom tim, tom tim
I got to DDL at 13:30 and didn't leave until 17:40… Great afternoon!
Brazil vs Turkey women's volleyball last night was the game to watch!
And we won silver medal in the swimming 400m medley.

Foot cut progress photos

July 19, 2012 by Lelé
http://www.flickr.com/search/?q=foot%2C+cut&w=14256361%40N00&ss=2&s=int

What does capoeira mean to you?

July 17, 2012 by Lelé
17 July 2012 (with update Nov 2017) - What does capoeira mean to you?
Capoeira caught my eye and my soul when I was 16 years old. I did four months training in my home town of Brasilia but then had to move to Rio. The capoeira I learned in Brasilia was very military and strict. And back in 1987 it was only just starting to become mainstream, especially for girls. My mother was going to study in London and I was to live with relatives in Rio until I graduated from high school. I had trouble adjusting to Rio and felt isolated at times – so I just went to school and back. Everyone was so scared of everything they put that fear on me. I never found a place to train in Rio, this was before the internet was around. I didn't have that carefree freedom to come and go in Rio as I did in Brasilia.

In 1989 I moved to London, and felt very safe and free, despite the constant threat of IRA bombs!!! At the start of 1990 I found capoeira classes nearby, with Robinson from Muzenza – and trained until November of that year, when Robinson had to go back to Brazil.
After that I never quite found anywhere else to train. There was London School of Capoeira with Sylvia, but it was too expensive for me at the time. So I got on with life for the next 20 years, always carrying capoeira in my heart and feeling emotional whenever I heard the berimbau.

So I find myself, at the age of 39, doing physio for an injured hip (through jogging), and reading a leaflet about children's capoeira classes in the center where I was having treatment. I took my son there, who was 11 at the time, and met Professora Curiosa, who directed me to DDL in Streatham. At first I was worried I wouldn't be able to do it, but apart from having less stamina than *some, not all* younger people, I am indeed quite able to do it. I trained at DDL, regional style, for 3 years and then I started training with Mestre Poncianinho from May 2014, whose style I was drawn too. Which brings me to the meaning of capoeira to me.
Capoeira to me is a game I play with friends. I can give you all the usual talk about it being an art form, but that goes without saying. What I really want to write down is that the way I relate to people in the roda is the same way I relate to people outside the roda. If someone starts turning the game into a fight I will simply walk away, that's not why I do capoeira. I like interacting in a friendly way and having a laugh.

Capoeira is about being part of a community – in fact this is one of the most crucial aspects for me, and is also about respecting one another. Being part of a community means being an active member of it, it means helping out and contributing with any skills you have – be it singing, taking photos, DIY, drawing, whatever your area of expertise may be. So even if you can't do that macaco or handstand, you still are an important part of the group if you chose to be.
I love that in Capoeira you can show your opponent that with a certain move you could actually hurt them – and you don't – but you both know, without even having to speak, that you have just scored a point.

The political side of capoeira bemuses me and I don't actually understand the need for it sometimes, and at other times I find it interesting and I do get it. However I can't help feeling that egos get in the way more often than not – I have no interest in getting involved in that side of things.
Another thing that is unique to capoeira is the music, beautiful capoeira music!

Capoeira is many things to many people, but this is what capoeira means to me… What does it mean to you? Has it changed your life in a meaningful way?

DDL Capoeira Lesson – 20 July 2012

June 20, 2012 by Lelé
Tonights's lesson started with warm up, as usual. Misturada took that session (usually lasts 30-40 minutes).

Instrutora Curiosa taught the lesson:
* Slow ginga with different types of movement thrown in, i.e. cadeira, then rotating to avoid kick)
* Swaying from side to side, sweeping with the hand (the intention being to grab oponent's leg while moving forward) - we did this forwards and backwards.
* Swaying forwards - sweeping with hands, walk backwards on queda de quatro, negativa de fuga, sway forwards again.
* Bênção, lean back and land on negativa, then rolê and base.
* Esquiva, stretch out, right leg over left, turn around into queda de quatro, walk forwards, negativa de fuga, rolê and base.

With chair:
Bênção, turn into negativa, pretend meia-lua, switch to negativa de entrada, meia-lua, aú, aú.
https://youtu.be/qSAkk4Gt94w

DDL Workshop – 15 July 2012

July 15, 2012 by Lelé
DDL Workshop – 15 July 2012
Mestre Guimba and Mestra Ursula's workshop photos July 2012 Workshop – 15/07/12

DDL Batizado – 14 July 2012

July 15, 2012 by Lelé
Hailed as the last one in London!!!
July 2012 Batizado (flickr tag july2012batizado)
Daniel, Risadinha, Estiloza and Misturada's grading: https://www.youtube.com/watch?v=nGarZK78L34

Schools Capoeira Championship 2012

July 13, 2012 by Lelé
Schools Capoeira Championship 2012
The Schools Capoeira Championship organised by UINCAP took place on the 12th of July at Streatham and Clapham High School.
This year's winner was Macaulay CE Primary School, Clapham.
Julians Primary School, Streatham came second while Crown Lane Primary School, also based in Streatham, came third.

More than 300 children from across south London gathered in Streatham to compete in the schools capoeira championship! They competed and performed alongside capoeira masters from Brazil. Mestre Ursula and Paulinho Carioca were the competition judges. Mestre Guimba, director of UINCAP, kept the music and atmosphere going alongside Instrutora Sarah and Mestre Mais Velho.
Schools Capoeira Championship 12 July 2012

DDL Capoeira Lesson – 11 July 2012

July 11, 2012 by Lelé
The last class before Saturday's batizado…

Misturada did the warm up. Instrutor Bambu took the class. In the drill section we did the first sequence, which we then used when we were facing the chair.

The advanced group did the following sequences
* Passa pé right-leg, esquiva por trás, left leg over and under into negativa de fuga, rolê, base.
* Pretend meia-lua, rotation with leg landing in position for real meia-lua, aú.
* Passa pé, jump to land into negativa de fuga, meia-lua de compasso, aú.
* Passa pé, jump to land into negativa de entrada, meia-lua de compasso, aú.
https://youtu.be/4X0HrlNnEvE

DDL Capoeira Lesson – 07 July 2012

July 7, 2012 by Lelé
Soundtrack to today's class
Grupo de Capoeira Angola Pelourinho – Capoeira Angola From Salvador Brazil
I bought from Amazon just now, 32 songs for £7.49, can't say fairer than that.

Guimba was teaching again. After the warm up session (Guimba started, then Misturada took on the aerobic part of running around) we trained against the punchbag but without contact:
* Very slowly and controlled: Base, bênção, Passa pé, negativa sentada
* Pretend passa pé, into negativa (180 degree rotation to negativa de fuga)

In pairs – and I really struggled with this one! While Bamboo did meia-lua presa with right leg, I'd jump out with my right leg, into pretend meia-lua, then negativa and rasteira. This is almost impossible to explain with words!!! The skin came off my foot from the rasteira so I put some tape on.
We then did headstands for ages, I loved this bit! I could have gone on all afternoon, but I was feeling dizzy after 15 minutes or so of it.

Two students were practicing the berimbau for the last bit.

DDL Capoeira Lesson – 04 July 2012

July 4, 2012 by Lelé

Not long until batizado now! 14th of July is fast approaching! The main thing I personally need to work on is BREATHING! I stop breathing during the movements and this makes me breathless.
Guimba taught last night, hadn't had a class with him in a LONG time as he's been teaching Mon/Fri and I only go in Weds/Sat.

After warm up and some drills, chairs – on top group with Curiosa, Estilosa and Misturada
* Rasteira, into esquiva de frente, fixed rolê, aú
* Base into esquiva lateral to the left, meia-lua with right leg, esquiva, martelo rodado.

At this point myself and Estilosa got moved to the middle group as we kept getting the moves wrong.
* Armada de frente, meia-lua presa, base – the the other side
* Meia-lua, armada de costas, aú
Roda at the end. Forgot to breathe on a few occasions, but lasted longer than I used to! The music was very fast, which meant we had to play a fast game.

DDL Capoeira Lesson – 30 June 2012

June 30, 2012 by Lelé

Saturday lesson, taught by Misturada
During the drill session we did some of the kicks used in the sequences below.

Sequences:
* Passa pé with one leg, base, step forward to martelo with other leg, rasteira into negativa, pretend meia-lua one side, meia-lua on the other, aú.
* Armada de costas, Martelo with same leg, esquiva (with legs tucked in), negativa de entrada, meia-lua, aú, girada, sway, negativa de fuga, rolê, base.
* Passa pé, negativa de fuga, negativa de entrada, meia-lua, bananeira on side, aú the other, negativa de fuga, rolê.
https://www.youtube.com/watch?v=_mL99WAmmGA
I think I now have enough material to prepare a 'set' for the batizado! Sometimes my mind goes blank on the roda, so preparing & visualising might help! In reality you find yourself reacting to your opponent, but having these sequences ready means you can be on the driving seat more, rather than just reacting or doing the same moves over and over again.

Capoeira Lesson – 27 June 2012

June 27, 2012 by Lelé

Tonights's lesson started with warm up, as usual. Misturada took that session. Lasted the usual 40 mins, with some punishing abdominals towards the end!

There were 9 of us, including the 2 instructors.
It was a very humid night and exercise felt harder than usual! I was pouring with sweat! We all were. We love it

Instrutora Curiosa taught the lesson:
* 15 rotating moves inside and out, right and left.
* Ginga with jump and balanço drills
* Base, jump forwards into cocorinha on tip toes, queda de quatro, 4 steps backward, then move back forwards jumping from side to side with esquiva. (this is very tiring and intense!!!)

* Passa pé with left left, esquiva to the right, right left back into esquiva, turn into negativa de fuga, then base. Did this on both sides as usual.
* Sequences with two chairs to emulate moving opponent (always start with right leg):
* Bênção, base, cocorinha, jump into esquiva outwards, then inwards, meia-lua, aú to the other chair, rolê, base.
* Armada de costas, rasteira to get to other chair, esquiva the fuga, up into base (almost), then meia-lua and aú.

Final 5-10 minutes(?) – paired with someone, and did ginga e balanço – swapped partners for next few minutes. This was quite hard as we were exhausted by then and I didn't bring my energy drink!
Great lesson! This morning my back and legs are telling me they got a workout.

DDL Capoeira Lesson – 23 June 2012

June 23, 2012 by Lelé
Soundtrack: Mestre Acordeon songs
Today's lesson was to a small class: two students. This meant we got lots of attention from Misturada who did the warm-up and the main class
Warm up to begin with, most notable points:
* Preparation position for au with head on the floor (aú de chão?)
* Lots of abdominal exercises, yah, more of these please!
Drills:
* Ginga with balanço, ginga, down to esquiva, up again, ginga for a few minutes
* Esquiva lateral one side, girada, then negativa de fuga and rolê.
Acrobatics:
* Bananeira
* Headstand to bananeira
* From base, into bananeira
* From base, into short aú (i.e. with legs bent)
With chair (only me left at this point, Tino had to leave)
* Meia-Lua de compasso, aú, negativa de fuga, esquiva lateral one side, girada, then negativa de fuga and rolê.
* Passape, base, meia-lua presa, aú, negativa de fuga and rolê

Capoeira song compendium

June 16, 2012 by Lelé
16 June 2012 - Capoeira song compendium
A compendium of the most widely sang Capoeira songs with their English translations. Plus a guide on Brazilian Portuguese pronunciation, a capoeira glossary, an article about religion and its connection to Capoeira and other articles about Capoeira songs.
Fantastic!
Capoeira Song Compendium
With many thanks to Agogo in Netherlands

DDL Capoeira lesson – 15 June 2012

June 15, 2012 by Lelé
Today's lesson started with warm up, as usual. Misturada took that session (usually lasts 30-40 minutes).

Then Instructor Curiosa did some drills:
From base, 10 outward leg rotations, 10 inwards – the switch sides
From base, 20 bênçôes with each leg
Balanço right, left, right, then Martelo (then swap sides)

Instructor Curiosa also taugh the full lesson, which was full of content – here are some of the sequences:

Esquivas laterais, both sides.
Esquiva lateral one side, then negativa de fuga and rolê.
Armada de costas, negativa de fuga por trás, negativa, negative other side, aú.
Passa pé, negativa de fuga, rolê de negativa, meia-lua presa, aú.
Meia-lua presa one direction, martelo de chão the other way, aú.
Pretend to go one way for meia-lua, switch legs, do it the other way.

This video attempts to illustrate the sequences above… Filmed in my living room just after the lesson (was very tired!), England 3 x Sweeden 2 was on tv! And the cats were taking part, as usual… Due to limited space I couldn't do the full meia-lua and aú…
https://youtu.be/TSEVINCaFcE

DDL Capoeira Lesson – 09 June 2012

June 10, 2012 by Lelé
Today's lesson started with warm up, as usual, Misturada took that session (usually lasts 30-40 minutes).
Then Curiosa did some drills:
From base, 10 outward leg rotations, 10 inwards – the switch sides
From base, 20 bencaos with each leg (ouch!)
Guimba split us into pairs, while one student did a meia-lua, the other had to the sequence below, ending with the last move, a kick to face, using the hands to hold the opponent's head, with oponent who did the meia-lua on esquiva position.
https://www.youtube.com/watch?v=wJT2N5QS4_w

The we did roda practice, I went in with Curiosa then Misturada, while Guimba pointed out what we needed to work on:
Don't show all our moves, do more ginga, be patient, play the game – Need to work on moving around the roda, getting to know oponent and not be in a rush – was the main message. To do this is necessary to be very fit and controlled (in breathing and mind).
Ended the lesson with energetic singing

DDL Capoeira Lesson – 02 June 2012

June 2, 2012 by Lelé
DDL Capoeira Lesson – 02 June 2012
These were the main moves from today's lesson – taught by Mestre Guimba. He talked about 'opportunity' and how we can turn the opponent's attack into a counter attack, instead of an escape – thus making our game more dangerous. He showed many examples of this -including how to use acrobatic moves as very definitive and final attacks. It was an excellent theory lesson. Thank you Mestre Guimba!
In terms of drilled movements, this is what I learned (other students did different moves so this is my perspective of the lesson):
And from last Saturday: https://www.youtube.com/watch?v=_mL99WAmmGA
p.s. I know there's room for improvement ;)

Guimba's story

May 20, 2012 by Lelé
I have been doing capoeira since March last year and slowly getting to know my mestre, Guimba.

He's very strict and sometimes too harsh on his students. If you take what he says personally you will stop training with him. And many people have! But he's also very charismatic and interesting, so some people stick loyally by him.

He grew up in a favela in Rio, with his dad. Yesterday he told a few of us at the pub a bit of what that was like. His dad is also Capoeira mestre and started teaching him from the age of 2. Guimba said he actually forced him to learn Capoeira. He also kept him as a prisoner, isolated from the world around him. To protect him, in his mind, from the harsh realities of favela life. Drugs, crime and so on. This also meant Guimba didn't speak to his mum for 10 years while he was growing up. He inferred there were beatings. When Guimba was a teenager he tried to run away a few times. On one occasion his father called the police, who arrested him. After that Guimba was handcuffed at home for some days. He gestured that he had to eat from a plate without using his hands during that period. Sounds like a terrible hostage situation.

Guimba is a very talented singer, capoeirista, instrumentalist and also an actor. He played a part in the Quilombo movie when he was a very young child, was in an advert with Mick Jagger and did some other acting. All the money went to his dad. Guimba says his dad spent much of the money, from what I understood he liked his drugs and his women, and basically exploited his son. His father is also a pastor - he became one, although it's not clear when. He was a pastor when Guimba tried to run away, and used that influence to keep him locked up at home.

Then there was the trauma of seeing dead bodies, or sometimes just bits of dead bodies, that you see when you grow up in a favela. All of this contributed to make someone who seems very angry at times, but also someone with a mission, to bring Capoeira to the world. He is certainly very intense and dedicated to Capoeira. Guimba said his project to bring Capoeira to schools in England was the first of its kind - and I would like to get involved in that. Lately Guimba has been talking about going back to Brazil, he's not happy here. I suspect his unhappiness goes deeper than that. He knows so many people but seems lonely. He dragged us all to the pub and later on convinced 4 of us to go to dinner with him to 'Brazilian Rodizio' in Clapham. I went there with Jeff, he was ready to carry on partying on all night, but we were too tired and went home. Since then this whole thing has been playing in my mind and so I'm writing it down.

A few months ago we all met his dad, he had followed Guimba here, and Guimba welcomed him. However his dad ended up marrying an English woman, to stay here, and that story ended with the police being called, and the woman asking for him to be taken away, which he was, in handcuffs! To cut a long story short, he is now, thankfully (and Guimba seemed truly relieved) back in Brazil. I think the whole conversation started when someone was talking about how much money they would give to friends, relatives if they won the lottery. Guimba said he would not give money, but he would ask what their dream was and try and make that happen. The reason he wouldn't give them money was down to the story about his life which he then told us.

Guimba is also trying to organise so that we all go to Brazil next year, to train in Rio and relax in a resort in Araruama, he was showing us photos of the place. I think he's 33 years old now and already he has been a Capoeirista for over 20 years!

So, here's to Mestre Guimba! May he find inner peace and love.

DDL Demo @ Streatham Food Festival

March 24, 2012 by Lelé

24 March 2012 - DDL Demo @ Streatham Food Festival

Demo outside the Odeon Cinema in Streatham, Food Festival

https://www.youtube.com/watch?v=CFOPo-HWf6I

Mestre Ousado Workshop at DDL

March 1, 2012 by Lelé

Thursday 1st of March 2012 – Mestre Ousado Workshop at DDL

Last night none other than Mestre Ousado (it means audacious) gave a workshop at DDL. It was supposed to start at 7 and finish at 9:30, but in true Brazilian style it started at 8 and finished at 10:30.

Mestre Ousado was the first mestre to come to London in 1988, one year before I came over. He opened the first Capoeira school here, and then off he went to Singapore to open the first Capoeira school there. He's been instrumental in introducing Capoeira to the world. He's a living legend. He's 65 years old, and he's shorter than I am, so around 155cm! But his arms are huuuuuge! He's incredibly fast and agile. Last night was a treat. I bought his book: As asas do Mestre, and he gave me a Capoeira name. 'Brasileira' was just something my Mestre called me because he couldn't remember my name.

The name I was given by Mestre Ousado is 'Risadinha' which means 'little laugh' or 'little smile' – he said he thought of that name because every time I started speaking I'd be smiling. When I got home last night I was on cloud nine! What an amazing, special night!
https://www.facebook.com/mestre.ousado

More Hip

September 1, 2011 by Lelé

01 September 2011 – More Hip

Last Thursday I went to St. George's hospital, to see a physiotherapist for my hip. Which in fact has been better lately, since I spent a month taking 500mg Naproxen. On the very same month, however, I caught one cold after another – I rarely have colds these days, and they are usually mild. So it was odd to have one after another and I couldn't help but think it was related to these anti inflammatories. So the pain has been almost minimal. The physio who saw me said my right hip seems weaker than the left, as David Galea said (my previous private physio, which was paid for work, but they no longer want to pay for it) – so I have been given some exercises to do and he will watch me run on my next visit. Not a single person I have seen (that includes the podiatrist/orthopaedic consultant/3 physiotherapists) has wanted to see me run! Look forward to that in 3 weeks time.

Capoeira Batizado

July 20, 2011 by Lelé

20 July 2011 (written for my son) - Capoeira Batizado

So, capoeira, the thing I introduced to our lives so we can have a common interest - and I know that you like it, and I love it...

We started in February (well, actually the first lesson with DDL for me was 5th of March, and yours was 16th of Feb) - we both went to Tooting Bec Leisure with the other teacher on the 8th of February. We had also gone to a DDL Batizado on the 26th of February, at your teacher's (Curiosa) invitation.

So after around 4.5 months on the 11th of July we both had our first batizado (i.e. grading) at the streatham and clapham school. All part of the Brazilian Cultural Festival...

We attended the workshop on Friday, but that turned out to be a test for the people (adults and kids with higher belts) who were going to grade the next day... Everyone messed up, he would give the names of the moves we had to do them very quickly and keep repeating them until we got it right. I only had to do 4 moves, but the first one got me, as I hadn't heard the name before... 'Negativa de entrada', the 'entrada' bit was news to me. Then it was meia-lua-de-compasso, role e au, I think. which I could do ok. But he repeated it 5 times and gave up, so I was doing the first one wrong. So I went to sleep thinking I might not get a belt at all, not even the first one (everyone was saying I'd probably skip to the second belt). You were shitting yourself as you didn't really knew the names, even

though I built a page for you to look at and kept telling you the importance of knowing the names! In the end he didn't call you in, so it was ok.

Guimba can be very very strict, but he knows who can take it and who can't. Obviously the longer you are there the more he expects of you. Which is fair enough. The most interesting thing about all this, is the higher belt you are the better chance there is of becoming an instructor. A kids instructor. And on Sunday's workshop (you didn't want to go and I'm tired of trying to do stuff with you, overall we had spent lots of time together already thanks to capoeira), I got a chance to be with a bunch of little kids and really enjoyed it. Shame I'm 40 though, wish all this happened 15 years ago! Life could have been different. I really am getting to middle age, this is such a typical comment... 'If only...' It's that time of live when you evaluate things. Must no dwell on things too much. I've had a good life. Hope you stick with it, capoeira can open so many unorthodox doors! And you are rather good at it. At the moment I'm having to be a bit pushy about it (you didn't want to go on Friday for example, or even to the grading, but you always seem to be excited afterwards).

So on Saturday we had our grading. I thought you'd grade with the younger kids, but Curiosa felt that at your level it's best to get you started with an adult belt (it usually starts at 14, but she thinks you are mature enough). Ade, Fay and Tom came to watch. The thing is, before the adults get their belts, there are the kids. And there were many of them. And we had to clap and sing through it all. Took about 1.5 hours. By the end of it your hands were coming off. I rather enjoy it, but my hands were feeling it too. I do love the aspect of singing, you need to sing very energetically, that keeps your muscles warmed up for when you go in the roda, it keeps your body heated basically, especially if you also clap. And it's good for the soul too, singing. Capoeira is very ritualistic and I'd go as far as saying 'spiritual' but without being religious. It does really make me feel complete, like nothing else does.

So, it was a brilliant, eventful day. I got kicked on the head when I was showing off (my own fault) - you did brilliantly and got your Grade 1 belt. One of those days you don't forget. Well, maybe you will, I won't!

https://www.youtube.com/watch?v=pahzgBsZm5A
https://www.youtube.com/watch?v=Ga-5w0CLytg

https://www.flickr.com/photos/plasmatika/sets/72157627223957242/

On Sunday DDL was doing a demo at the Lambeth Country show, but you didn't want to take part, so you stayed in the audience with Jeff… I wonder how much of that you remember. The slippery stage! The sun coming out. Most people in the audience being our friends from urban75. Then it rained hard and we left as you wanted to play with your friend. I went off to the workshop (the one with lots of kids) and then was chatting with Guimba, and ended up offering to redo their website…

Right Hip injury

September 3, 2010 by Lelé

I have been seeing a physio for the last few months (10 sessions, once a week, with some breaks) because I have been getting a sore hip (right hand-side) particularly after jogging, but also when walking or sitting on the same position (driving, working, sofa) for longer than 40 mins or so.

The physio then sent me to see an orthopaedic consultant, who then sent me to see a podiatrist (next week) – seems all could stem from my flat feet, and jogging. It all started hurting when I started jogging for 45 mins, so maybe I pushed it too far. So I took a 6 week break from jogging, put on lots of weight (5 kg), and now I'm doing 20 mins sessions… It hurts a bit after, but not so bad the next day. I was also told to buy new trainers, should never really have them for longer than 1 year, and mine was 18 months old… Let's see what podiatrist says next week.

Here's letter from physio to doctor (who then referred to consultant, thanks to IBM I can do this privately and more quickly. Think that if I had to wait this would either heal itself and get really bad…)

Dear Dr. Rohde
Ms LG has been receiving regular physiotherapy treatment at Recentre Health in Balham. Initial assessment on 26/05/2010 she complained of right lower back pain, radiating into the right lateral lower leg down to the ankle. She had no other neurological symptoms.

Ms G is an active individual and likes to run regularly and has a very good yoga routine. She finds that running aggravates her lower limb pain.

Physiotherapy management has consisted of myofascial release, joint mobilization, core stability training and a stretching home exercise programme. She was also advised to buy new trainers with the correct arch support, which she has done.

She has now had 10 physiotherapy sessions. At her last treatment she reported she still had localized pain around the right greater trochanter area after running, walking and sitting down for longer than forty-five minutes, for example when driving or sitting on office chair. Although her pain is much less, she is still not responding as well as I would like.

I would appreciate it if you could review her case and possibly advise with regards to further investigation or treatment.
Kind Regards
CK